

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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VOL. 41—No. 28.

SATURDAY, JULY 11, 1863.

PRICE {4d. Unstamped.
5d. Stamped.

HER MAJESTY'S THEATRE.—Last Night of the Season.—Faust.—This Evening (Saturday), July 11, will be repeated Gounod's celebrated Opera, FAUST. (See Special Advertisement for particulars.)

HER MAJESTY'S THEATRE.—Last Night of the Season.—Owing to the impossibility of providing accommodation for the numerous parties desirous of witnessing the representation of FAUST on Wednesday evening last, the Director has the honour to announce its repetition this evening.

HER MAJESTY'S THEATRE.—Last Appearance of MADAME RISTORI.
MONDAY, July 13.—MADAME RISTORI'S Concluding Performance.
Commence at 8 o'clock.
Orchestra stalls, 15s.; reserved box seats, 7s. 6d.; pit, 5s.; gallery stalls, 4s.; gallery, 2s. 6d.
Box-office open daily from 10 till 6.

HER MAJESTY'S THEATRE.

NINE REPRESENTATIONS AT CHEAP PRICES.

MR. MAPLESON begs respectfully to intimate that he has resolved on giving **NINE FINAL PERFORMANCES** at **CHEAP PRICES**, to suit the views of the general public. The nights of performance in the ensuing week will be Tuesday, Wednesday, Thursday, and Saturday; and in the week following, Monday, Tuesday, Wednesday, Thursday, and Saturday.

In announcing these performances, which, owing to the approaching departure of the great artists, must necessarily be limited in number, Mr. Mapleson hopes to obtain the patronage and support of the general public, to suit the views of whom a graduated reduced scale of prices of admission will be adopted, without the restriction of evening costume. By these means the general public will the more freely be able to visit this renowned lyrical establishment.

Mr. Mapleson has resolved to present to the notice of the public standard operas, not, as is generally the custom when reduced prices prevail, shorn of their chief adornments, and performed with a reduced band and chorus, but with (if possible) still further completeness, combining that whole vocal and instrumental strength whose triumphs have been so conspicuously great during the regular season.

The following distinguished artists will appear.—Mdlle. Titiens, Mdlle. Trebelli, Mdlle. Louise Michal, Mdlle. Volpini, Fraulein Liebhart, Madame Alboni, and the eminent Italian tragedienne, Madame Ristori. Signor Giuglini, Signor Bettini, Signor Baragli, Signor Alessandro Bettini, and Mr. Sims Reeves. Mr. Santley, Signor Delle Sedie, Signor Fagotti, Signor Fricca, Signor Bossi, and Signor Gassier.

In the ballet department Mdlle. Pocchini, Mdlle. Idalie, Signor Borri, Signor Fissi, and other artists will appear.

Titiens, Alboni, Trebelli, Volpini, Bettini, Santley, Gassier, Sims Reeves.—Production of Oberon.—On Tuesday next, July 14, will be presented (for the first time), on a scale of unexampled splendor and completeness, Weber's grand romantic opera, Oberon. The following will be the unrivalled cast:—Sir Hoon, Mr. Sims Reeves; Oberon, Signor Bettini; Soberasmin, Mr. Santley; Balcenak, Signor Gassier; Puck, Mdlle. Trebelli; Fatima, Madame Alboni; Mermaid, Mdlle. Volpini; and Regia, Mdlle. Titiens. Conductor, Signor Arditi.

Titiens, Trebelli, Santley, Gassier, Giuglini.—Wednesday next, July 15, Faust.
Titiens, Alboni, Santley, Giuglini.—Thursday next, July 16, Verdi's popular opera, Il Trovatore. New divertissement, L'Enfant de l'Armée: Mdlle. Pocchini; M. Fissi.

Saturday, July 18, Oberon.
Monday week, July 20, Ristori, Titiens, Trebelli, Volpini, Ariotti; Giuglini, Bettini, Baragli, Alessandro Bettini, Gassier, Santley.—Fifth act, Maria Stuart.

Selections from La Figlia del Reggimento. Fourth act, Macbeth. Grand Concert. Last act of Elisabetta (Regina d'Inghilterra).
Restrictions to evening dress dispensed with. Commence at 8 o'clock.
People's Prices.—Pit, 5s.; boxes, 5s.; dress circle, 7s.
Private boxes, from half-a-guinea upwards; pit tier boxes (to hold four), two guineas; pit stalls, 12s. 6d.; gallery, 2s.

WANTED, BY A YOUNG MAN (Married),

A SITUATION as THOROUGH PIANOFORTE and HARMONIC REPAIRER. Is accustomed to Tuning, can also Pack, and being a good French Polisher, would make himself generally useful. He has first-class Testimonials from London Houses, and from his present employer. Wages from 26s. to 30s. per week. Apply to J. B., care of Mr. Wm. Brock, Denton Street, Carlisle.

TO MUSICAL AMATEURS.—To be SOLD, VIOLINS, VIOLONCELLOS, ITALIAN and other INSTRUMENTS, the property of a Gentleman Amateur, at reasonable prices. Dealers need not apply. Apply to HOLLAND & SONS, 23 Mount Street, Grosvenor Square, W.

HANOVER SQUARE ROOMS.

MADAME LIND GOLDSCHMIDT.

WEDNESDAY MORNING, JULY 22ND.

MADAME LOUISE MICHAEL (Of Her Majesty's Theatre), has the honor to announce that her Matinee Musicals will take place at the above Rooms, on Wednesday, July 22nd, 1863, commencing at half-past Two o'clock, on which occasion she has the gratification of announcing that she will be assisted by the following eminent Artists:—Madame Lind-Goldschmidt, Madame Trebelli, Mdlle. Volpini, Mdlle. Ariotti, Signor Bettini, Signor Gassier, and Mr. Santley. Violin, Mr. Auer. Pianoforte, Mr. Charles Halle and Mr. O. Goldschmidt. Conductors, Signor Arditi and Mr. O. Goldschmidt. Reserved and Numbered Seats, Half-a-Guinea; Unreserved Seats, Seven Shillings, which may be secured at Mr. Mitchell's Royal Library, 33 Old Bond Street, W.; of Messrs. Addison, Hollier, and Lucas, 210 Regent Street; and at the Principal Libraries and Musicellers.

24, BELGRAVE SQUARE,

(By kind permission of the Marchioness of Downshire.)

MR. and MRS. TENNANT'S MATINEE MUSICALE will take place on MONDAY, July 13th, 1863, to commence at Three o'clock.

Under the Patronage of

The Most Noble the Marchioness of DOWNSHIRE, the Countess of YARBOROUGH, Lady MAYNE, Lady ANNE SHERSON, LADY SIDBALD SCOTT, Lady ANDERSON, Mrs. MAITLAND, Mrs. SCHENLEY, Mrs. DABRY GRIFFITH, Mrs. PHILLIPS.

Vocalists:

Mademoiselle PAREPA, and Fraulein LIEBHART. Madame WEISS, Miss JULIA ELTON, and Madame SAINTON-DOLBY.
MR. WILBYE COOPER, MR. MONTE SMITH, MR. LEWIS THOMAS, and MR. WEISS.

Instrumentalists:

M. BLUMENTHAL, Herr ELSNER (Principal Violoncello of the Societies' Concerts, Dublin), and Herr OBERTHUR.

Conductors:

Signori RANDEGGER e PINSUTI, M. BLUMENTHAL, and MR. GEORGE B. ALLEN.

Tickets, One Guinea, to be had of Mr. George B. Allen, 6 Richmond Villas, Westbourne Grove, W., and of Mr. Marshall, Fife House, Middle Scotland Yard, S.W.

SIGNOR CIABATTA'S MORNING CONCERT.

ST. JAMES'S HALL, Regent Street and Piccadilly.—

Signor Ciabatta has the honor to announce that he will give a **GRAND MORNING CONCERT** as above, on Wednesday, July 15, 1863, to commence at three o'clock precisely; when the following distinguished Artists will appear:—Madame Grial (her only appearance in London—by the kind permission of F. Grz, Esq.) and Madame Alboni, Mlle. Parepa and Mlle. Carlotta Patti. (By the kind permission of F. Grz, Esq.) Madame Sainton Dolby; Signor Giuglini (by the kind permission of F. H. MAPLESON, Esq.), Signor Solieri, and Mr. Swift; Signor Delle Sedie, Signor Burdini, Signor Ciabatta, and Mr. Santley. Pianoforte, Mr. Charles Halle; Violin, Mons. Sainton; Violoncello, Signor Platti. Conductors, Signor Vera, Signor Pinsuti, Signor Vianesi, and Mr. Benedict. A limited number of *Soft Stalls*—One Guinea each, for which early application is requested. Stalls, 10s. 6d. Reserved Area, 5s. Balcony, 3s. Gallery and Orchestra, 1s.

Tickets may be had of Mr. Austin, at the Hall, 28 Piccadilly; Messrs. Cramer and Co., 201 Regent Street; Mr. Mitchell, 33 Old Bond Street; Messrs. Keith, Prowse, and Co., 48 Cheapside; and of Messrs. Chappell and Co., 50 New Bond Street.

MR. FREDERICK DULCKEN.

Professor of the Conservatoire at Warsaw (Son of the late Madame Dulcken, Pianiste to Her Majesty), begs to announce that he will give a **Matinee Musicale** at the Hanover Square Rooms, on Tuesday, July 14, 1863, to commence at Two o'clock. Under the immediate patronage of the Marchioness Townsend, the Countess of Shaftesbury, the Lady Anne Sheraton, the Lady Elizabeth St. Aubyn, the Viscountess Fife, the Lady Warnecliffe, the Lady Clarence Paget, the Hon. Mrs. Campbell, the Hon. Mrs. Abbott, Mrs. Leo Schuster, Madame Schwabe. The following eminent Artists will appear: Mademoiselle Ariotti (by kind permission of Mr. Mapleson), Mademoiselle Leibhart and Madame Labache. Signor Giuglini (by kind permission of Mr. Mapleson), Mr. D'Alquin and Signor Labache. Violoncello, Signor Platti. Pianoforte, Mr. G. A. Osborne and Mr. Ferdinand Dulcken. Madame Fechter has kindly consented to give a recital. Conductor, Signor Arditi. Stalls, One Guinea each, or Three for Two Guineas; Single Tickets, Ten Shillings and Sixpence, and Five Shillings; may be had of Mr. Dulcken, 1 Aberdeen place, St. John's Wood; at Mitchell's Library, Old Bond Street; and at the Rooms.

NEW OPERA.

LOVE'S TRIUMPH,

IN THREE ACTS.

THE LIBRETTO BY J. R. PLANCHÉ.

The Music Composed by W. Vincent Wallace.

PRICE TWO GUINEAS.

ACT I.

No.		Price
1.	Overture	4 0
1.	Introduction and Chorus, "Hither, hither, hasten all"	2 6
2.	Duet, "My poor young friend." Two Tenors	3 0
3.	Romanza, "Though all too poor." Tenor	2 6
3a.	Romanza (Transposed)	2 6
4.	Chorus and Solo, "Long life to her Highness." Soprano	2 6
5.	Ballet, "Romanesca"	2 6
6.	Trio, "A simple Cymon." Soprano and two Tenors	5 0
7.	Quartet and Chorus, "Mount and away." Soprano, Contralto, and two Tenors	5 0
8.	Aria, "Patience! prudence!" Tenor	3 0
9.	Air, "Wayward fortune." Bass	2 6
10.	Finale, "Help, help!"	6 0

ACT II.

101.	Introduction	2 0
11.	Rondo, "I'm a model page." Contralto	2 0
12.	Trio, "Welcome, welcome." Contralto and two Basses	3 6
13.	Grand Scene, "O rank thou hast thy shackles." Soprano	3 0
13a.	Air from Scene, "Now, 'tis not a vision." Soprano	2 0
14.	Duet, "As in a dream I wander." Soprano and Tenor	3 0
15.	Finale, "We are glad to see" (Complete)	9 0
15a.	Part Song, "Corin for Cleora dying"	2 6

ACT III.

16.	Introduction and Air, "I have brought my daughter." Bass	2 6
17.	Ballad, "Those withered flowers." Soprano	2 6
18.	Duo, "To the secret." Soprano and Tenor	4 0
19.	Ballad, "Lovely, loving, and beloved." Bass	2 6
19a.	Ballad (Transposed)	2 6
20.	Sestetto, "In mystery shrouded" Soprano, Contralto, Tenor, and three Basses	4 6
21.	Recit. and Air, "Night, love, is creeping." Tenor	2 6
21a.	Air (Transposed)	2 0
22.	Duet, "Hear me, I must speak." Soprano and Tenor	3 0
23.	Finale, "All to the ball"	5 0

* Separate Vocal Parts are published.

PIANOFORTE ARRANGEMENTS.

Favourite Airs from Wallace's Opera, <i>Love's Triumph</i> , arranged by W. H. Calcott, in Two Books; Solos 5s.; Duets		
Flute Accompaniment to each Book	1 0	
Berger (Francesco), Fantasia	4 0	
Glover (Charles W.), "Night, love, is creeping"	3 0	
Gems of the Opera	3 6	
Osborne (G. A.), Fantasia	4 0	
Richards (B.), "Those withered flowers"	3 0	
Richards (B.), Fantasia	4 0	
Schulthes (Wilhelm), Romanesca	2 0	
Schulthes (Wilhelm), Intermezzo	2 0	
Trekell (J. Theodore), Fantasia	3 0	
"Lovely, loving, and beloved"	3 0	
"Night, love, is creeping"	3 0	
Quadrille, "Love's Triumph," arranged by C. Coote (Illustrated)	4 0	
Valse, ditto ditto (Illustrated)	4 0	
Galop, ditto ditto (Illustrated)	4 0	
The Page Polka, ditto ditto (Illustrated)	3 0	
rand Selection for Military Band, by C. Godfrey, Senr.	15 0	

Other Arrangements in the Press.

ADDISON AND LUCAS, 210 REGENT STREET, W.

MARIE D'ANNETTA'S NEW DANCE MUSIC

Characteristically Illustrated.

"The Lily of the Thames Quadrille," with cornet accompaniment	4 0
"What Next Quadrilles" (Robin's Last), with cornet accompaniment	4 0
"The Spirit Rapping Polka," dedicated to all spirit-rappers' mediums	3 0
"The Jewell's Waltz," dedicated to Mr. Backwell, B.M. 3rd R.W.M.	3 0
"Beautiful Spirit Waltz," dedicated to Mons. Louis Jullien	4 0

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MR. AUGUSTUS GREVILLE'S NEW BALLADS.

OH! COME TO GLENGARIFF AND WHEN FIRST THEY MET. Price 2s. 6d. each. As sung by all the leading vocalists. Words and Music commend these ballads as two of the most elegant and refined compositions of the day.

JEWELL & Co. 104 Great Russell Street, British Museum.

NEW OPERA.

THE ARMOURER OF NANTES,

IN THREE ACTS.

THE LIBRETTO BY J. V. BRIDGEMAN.

THE MUSIC BY M. W. BALFE.

Price One Guinea and a Half.

ACT I.

No.		Price
1.	Introduction and Chorus, "Our gentle Sovereign"	3 0
2.	March Chorus, "Hark, yonder swelling strain"	2 0
3.	Recit. and Cavatina, "Cheerful calm content." Soprano	3 0
4.	Chorus of Nobles, "Gaily and swiftly"	2 0
5.	Air and Chorus, "The day on which this man she weds." Bass	3 9
5a.	Cavatina, "Oh, would that my heart." Soprano	2 6
6.	Ballad, "In the desert waste of life." Tenor	2 6
7.	Duet, "Were all the earth's vast treasures hid." Soprano and Tenor	5 0
8.	Barcarolle, "A flow'r is beauty by fairy hands planted." Baritone	2 6
9.	Duet, "Ah! by the road, the joke is good." Baritone and Bass	4 0
9a.	Duetino, "To wed the Duchess"	4 6
10.	Duet and Finale	5 0

ACT II.

11.	Hunting Chorus, "Dames and gallants"	4 0
12.	Duet, "Vast as the ocean." Soprano and Baritone	4 0
13.	Ballad, "Truth and Duty." Bass	2 0
14.	Aria, "Tis revenge." Soprano	2 6
15.	Ballad, "There's one who reared me, loved me." Soprano	2 0
16.	Trio. Two Sopranos and Tenor	2 6
17.	Gipsy dance	2 6
18.	Cavatina, "What joy to listen." Baritone	2 6
19.	Finale	9 0

ACT III.

20.	Aria (Jailor's song), "He who bears the prison keys." Bass	3 0
21.	Ballad, "Oh, love, thou art like a reed bent low." Tenor	2 6
22.	Invocation, "Oh, heavenly pow'r." Soprano	2 0
23.	Quartet and Duet, "Twas not in vain"	4 0
24.	Duet, "Once more my heart awakes to bliss." Tenor and Soprano	6 0
25.	Finale	6 0

PIANOFORTE ARRANGMENTS.

Favourite Airs from Balfé's Opera, <i>The Armourer of Nantes</i> , arranged by W. H. Calcott, in Two Books; Solos, 5s.; Duets		
Flute Accompaniment to each Book	1 0	
Berger (Francesco)—the Jailor's song—"Jingle-jangle"	3 0	
Benedict (Jules), Grand Fantasia	5 0	
Farmer (Henry), Gems of the Opera: 6 Nos.	1 0	
Glover (Charles W.), "Oh, love is like a reed bent low"	2 6	
Kube (W.), Fantasia	4 0	
Osborne (G. A.), Fantasia	4 0	
Richards (B.), "Oh, love is like a reed bent low"	3 0	
Trekell (J. Theodore), Fantasia	4 0	
Quadrille, arranged by C. Coote, (Illustrated)	4 0	
Valse ditto ditto	4 0	
Galop ditto ditto	4 0	
Polka ditto ditto	3 0	

Other Arrangements in the Press.

ADDISON AND LUCAS, 210 REGENT STREET, W.

Mr. Charles Ball's Duet for Soprano and Mezzo-Soprano, CHILDHOOD'S DREAM.

"The music is charming, refined and original, and proves the gifted composer to be a sound musician."—Review.

LONDON: ADDISON & LUCAS, 210 REGENT STREET;

Where may be had all Mr. CHARLES BALL'S Vocal Compositions.

W. H. HOLMES'S FOUR SACRED PIECES for the Pianoforte.

"SUNDAY AT HOME." Introducing "Awake, my soul, and with the sun," O thou that tellest good tidings to Zion," (*Messiah*) "How beautiful are the feet of them that preach the Gospel of Peace," and Evening Hymn, "Glory to Thee my God this night." 3s.

"CHRISTMAS;" Introducing "Christians Awake," Pastoral Symphony from the *Messiah* ("The shepherd's playing on their pipes" &c.), Chorus, "For unto us a child is born" (*Messiah*), and "Lo, he comes in clouds descending." 2s.

"NEW YEAR'S EVE." Introducing "Hark! the vesper hymn is stealing," "Adeste Fideles," and the Sicilian mariner's hymn." 3s.

"EASTER;" Introducing Easter Hymn "Jesus Christ is risen to day," "But thou didst not leave his soul in hell" (*Messiah*), "Hallelujah chorus," Handel. 3s.

DUNCAN DAVISON & Co., 244 Regent Street, W.

Where also may be obtained:—Highland Echo, 3s.; and Selections from the Drawing Room of Compositions, by Eminent Composers:—No. 1. "Inspiration," by E. Wolfe, 1s.; No. 2. "Gaiety," by Handel, 1s.

THE EARL OF DUDLEY, MR. LUMLEY, AND
HER MAJESTY'S THEATRE.

A Narrative of Facts addressed to the Patrons of the Opera, his Friends, and the Public generally, by their faithful Servant, B. LUMLEY.

(Continued from page 421.)

The threat which had so long been hanging over me was put into execution on the 10th of August. Lord Ward's solicitor, accompanied by another gentleman, met me at the Theatre, when I formally gave up possession. My interest, it will be remembered, was secured by the three instruments of 1856—the lease of the house, the license to use the properties bought by Lord Ward in 1853, and the contract allowing me the option of repurchase. All were now cancelled by tearing off seals and signatures. At this time not a hint was breathed of the possibility of any future demand for the arrears. Enough that, without this, my hopes and my occupation were ended. For no fault of mine—except the worst of all faults, want of pecuniary success—that property, which without being over sanguine I had valued at £30,000 beyond incumbrances, was absolutely gone from me without hope of redemption. I imagined that the cancelling of the lease was in law equivalent to release of all claims for rent, and was confirmed in this view by the subsequent opinions of my legal advisers when a claim was revived. It was otherwise held by the Court; but no legal subtlety can displace the inference that a landlord destroying his lease without a word of reference to arrears of rent justifies the assumption that such arrears are not to be enforced. Further legal arrangements became necessary in order to vest formally in Lord Ward certain outstanding interests in the Theatre. For this purpose my co-operation was required. I gave it loyally and without hesitation. I transferred to my former landlord a sum of about £14,000 stock, which had been deposited as security to the superior landlord in his and my joint name, and sent back properties which I had been using on a country tour. While these transactions were pending, absolute silence was maintained on the part of Lord Ward and his solicitor about the three quarters of unpaid rent. As soon as my fate was finally decided, I left England for Paris. While there, Lord Ward called upon me, in the month of November, apparently in the most friendly spirit—which he would scarcely have done had he considered that I was chargeable with any conduct towards him of which he had a right to complain. During a long conversation, in which we discussed the past, I again recalled to his Lordship's promise to forego a year's rent—to which the reply was, as before, that I had taken nearly that amount in unpaid arrears. Although the subject was thus approached, no hint was dropped that these arrears were still to be rigorously enforced. Immediately, however, after his Lordship's return to London, I was startled by receiving the following letter, in which the demand for a judgment, kept in abeyance while the business of the transfer was going on, was once more revived:—

"Lincoln's Inn, 23rd November, 1858.

"Dear Sir,—You will recollect that it was required by Lord Ward that you should give him a judgment for the amount of the rent owing to him for the theatre as one of the terms upon which your occupation of it was continued. On my seeing his Lordship a few days ago, he asked if the judgment had been completed, and on my telling him that it had not he directed me to call upon you immediately for it. I can send the requisite papers to you in Paris, on hearing from you that the address his Lordship gave me, and according to which I forward this letter, is correct. I have lately been called upon to pay some rates and taxes for the theatre, and which should have been discharged by you.

"I am, dear Sir, yours truly,

(Signed) JOHN HENRY BENBOW."

"B. Lumley, Esq."

After what had passed, I did not conceive that I was bound to give judgment for rent which it appeared to me ought not to be asked for, even if the whole course of the transactions had not implied a legal waiver of the claim. Whether it did so or not, I left it to the law to determine; and the opportunity was soon afforded me by the service of a new writ on the 4th January, 1859. Upon the trial of that action I brought forward the various communications to which I have already referred, but was so far unsuccessful that the Court did not consider any of them to amount to a legal bar to a demand by Lord Ward, for the last shilling that could be claimed under the letter of our agreements. I do not care to dispute the accuracy of this finding. Much on which I relied was no doubt wanting in the character of a specific and definite bargain, on which alone a Court of Law could act. A moral justification is not always a legal defence. A pledge, not to insist on "the pound of flesh," was, as I knew, no hindrance to a demand for the last scruple. The understanding that a year's rent should be forgone was not, in strictness, a promise to remit these particulars arrears. But the acceptance of the surrender of my right of re-purchase, and the cancellation of the lease, without a word of reference to the three

quarters of unpaid rent, was, as I was advised, binding on Lord Ward, not merely on moral, but also on strictly legal grounds. However, the Court held that this transaction could not by itself be treated as an absolute contract in law, whatever it might be in honor, to relinquish the claim. The more precise communication, which took place in June, was not acknowledged by Lord Ward and his solicitor to have contained the distinct pledge on the subject I understood them to convey; and lawyers will, no doubt, see what is not so obvious to ordinary minds—that the cumulative force of all the intimations by which I was encouraged to believe that the rent would not be claimed, might fail to give to any one of them the binding effect of release in law. Enough that Lord Ward succeeded in recovering a judgment, which he took every means to enforce against my person, after I had transferred to him all the property which might have enabled me to satisfy it. Besides disputed rent, another legal question remained open between us. It will be remembered that Lord Ward had become owner of the properties which existed before 1856; and that in 1858 I had agreed that all future properties which I might accumulate should fall into the same hands. The properties acquired in the two intervening seasons were untouched by the agreement, and were still my own. But it was not easy for me to struggle against the powerful creditor to whom my goods had passed; and until the legal claim for rent had been so rigorously pressed, I was not disposed on my side to urge any claim to these properties. When at last I did so, I was refused the opportunity of inspecting the articles so as to separate those which belonged to me from those which had passed to Lord Ward. This circumstance rendered common law proceedings almost hopeless, and at the same time it was not clear that the case came within the jurisdiction of a Court of Equity. I was advised, however, to file a Bill; but the result (as I had been warned was not improbable) was that the Court, considering the question not one for the peculiar jurisdiction of equity, was not competent to give the relief I sought. Worn out with unavailing struggles, and harassed by the threat of imprisonment under judgment for rent, deprived of all my property, and without the means of satisfying, or the power of appeasing, my inexorable creditor, I was driven to the last resort of a ruined man, the Court of Bankruptcy. Even there the Earl of Dudley followed me. He had, no doubt, a right to enquire whether I had or had not possessed the means to satisfy his debt, though he had no reason for the suspicions he thought fit to entertain, and which were at variance with former opinions frequently expressed. I am rejoiced, nevertheless, that he took this course, for after a private examination, it was in effect acknowledged, on behalf of his Lordship, that the accounts I had rendered were unimpeachable, and that there was no pretext for continuing his ungracious opposition to my discharge. In the transactions I have thus fully detailed, I cannot, in conscience, charge myself with any shortcoming, except the want of pecuniary success. When Lord Dudley first embarked in the speculation (1852), he knew and confessed that the result of the experiment was in a great degree doubtful, and that without a patient and even an indulgent trial—which he led me to anticipate, and at the time no doubt intended to give—it was vain to look for a favorable issue, either for himself or for me. During the whole course of my management, after 1852, Lord Dudley will not deny (he has, indeed, again and again admitted it) that I acted with entire good faith towards himself. When our joint enterprise was prospering he rejoiced with me; when I was unsuccessful I never concealed the fact from him. His counsels were tendered and implicitly followed on many occasions in the course of an enterprise which was, in a great measure, rather his than mine. For one thing more, I think I am entitled to credit. My first anxiety, as much for Lord Dudley's sake as my own, was to maintain the reputation of the Theatre, not only before the public but before the artists. Had it not afterwards been suggested as a wrong, that I devoted to the payment of the company moneys which might have been applied to the satisfaction of rent, I should have thought that in the course I took I was gratifying the wishes, as I am sure I was consulting the interests, of the legal owners of the House; and at the time, I believe, Lord Dudley acquiesced in this view. Mortgaged as it was (in effect) for three fourths of its value, and subject to ruinous depreciation if the character of the establishment were allowed to deteriorate, the Theatre, and all concerned in it, and most of all Lord Ward himself, were infinitely more benefited by the punctual payment of artists (a duty in which I was never at fault) than by any amount of rent I might otherwise have paid to his account. All this, I believe, was fully appreciated, until the determination was taken to sever my connection with the house, and to vest it irredeemably in the hands of Lord Dudley. Long after that event, and even after the conclusion of the litigation between us, Lord Dudley never pretended that I had in any way forfeited my claim to the consideration and apparent friendship with which he had previously treated me. No man asks favors of one by whom he believes himself to have been grievously wronged; and if in any of my relations with Lord Dudley his Lordship had supposed I had acted with less than the strictest honor towards himself, he would scarcely have requested me,

as he did on more than one occasion, down to the year 1861, to allow, (of course gratuitously, as far as I was concerned), singers under exclusive engagements to me to appear at concerts in which his Lordship was interested. In alluding to circumstances of this kind, I do not arrogate to myself any credit for liberality. Earl Dudley's request, not my assent, was enough to show that his Lordship knew he had nothing worse to charge me with, even on his own construction of what had passed, than an unavoidable pecuniary default. On two occasions, nevertheless, Lord Dudley has treated me with a harshness which nothing in our previous relations can account for. The first occurred very soon after my surrender of the lease, when Mdlle. Piccolomini was about to take her farewell benefit in England. It was naturally desired that Her Majesty's Theatre should be obtained for the purpose; and Lord Dudley was asked to allow the use of the vacant stage for a single night. He refused, however, as he then had a legal right to do, and the farewell benefit was held at the Crystal Palace. I was not conscious, nor am I now, of having done anything to deserve such a rebuff; but, even if my want of means had given offence to Lord Dudley, what had Mdlle. Piccolomini done to incur his Lordship's resentment, or to deserve a slight so inconsistent with the courteous hospitality which his position enabled him to afford, and his nobility should have prompted him to offer? Singularly enough, it is almost in the same form that Lord Dudley has again thought fit to manifest his ill-will—but with this marked difference, that, so far as I am aware, he had no legal right to prohibit the loan of the theatre, which Mr. Mapleson liberally offered to me for the use of my benefit performances. The veto of his Lordship was nevertheless sufficient to deter a tenant—warned by my own experience—from exercising an act of kindness which, under the circumstances, might have been perilous to himself. The blow, it is true, was perfectly harmless; but if it will gratify Lord Dudley to know that his manoeuvre was, in a sense, successful, I will own that I did feel it a grievous disappointment that, for the second time, Mdlle. Piccolomini, who had done so much for the restoration of Her Majesty's Theatre, and now came so loyally and generously to my rescue, should, on this or any other account, be excluded from the stage with which her triumphs were associated. Lest there should be any doubt as to Lord Dudley's interference in this matter, I subjoin the correspondence on the subject, premising that, some time before the date of the first letter, I had received from Mr. Mapleson a verbal promise of the theatre, to which he allowed me to give every publicity:—

"Dear Mr. Lumley,—I will keep the theatre at your disposal for Mondays, May 4th, 11th, and 18th, free of subscription, and allow any of the Artists engaged with me to sing for you. Should the 18th May be found inconvenient to my arrangements, I will let Mr. Lumley know before the 20th. "I am, yours, &c. J. H. MAPLESON.
"4th February, 1863."

The letter to Lord Dudley, enclosing the preceding, was as follows:

"My Lord,—I am obliged to trouble your Lordship under most unpleasant circumstances. During the whole period of my connection with Her Majesty's Theatre I never could be induced to take a benefit; pressing necessity now compels me to end a 30 years' career by adopting this painful course to solicit assistance from my well-wishers and the public. Some time since Mr. Mapleson pledged himself to allow my benefits to be given at Her Majesty's Theatre. I made my arrangements in consequence, and the announcement has been widely circulated. Mr. Mapleson subsequently confirmed his pledge by a letter of which I have the honor to enclose a copy. He now tells me that he has been alarmed by an intimation on the subject from your Lordship, and that unless your veto is withdrawn, it would be difficult for him to redeem his pledge, though he is conscious how dishonorably he would be acting. I am sure, my Lord, that the fact cannot possibly have been hitherto laid before you. Besides, your Lordship, who has been a witness of my former prosperity, as well as of my struggles and reverses, would not I am sure condescend to countenance any act to deprive a prostrate man of the means of slightly alleviating the hardship of his position. I shall be too happy to give any further information your Lordship may wish, or to wait on you when and where you may be pleased to appoint.

I have the honor to be, &c.

"2nd April, 1863.

B. LUMLEY."

Neither to the letter which I myself addressed to him, nor to the remonstrances of private friends, did Lord Dudley deign a reply. That he should be tempted to arrogate to himself a position above reproach, may not be difficult to understand; but it seems strange that he should have condescended to interpose his influence against a generous effort on behalf of one whom he had already gone so far to crush.

I have now told everything by which the public can judge between the Earl of Dudley and myself. One or two circumstances I might have added, as, for example, that at the very time the Earl was pressing

me to surrender the theatre, he was indebted to me in a sum of more than £600, principally for subscription boxes, in respect of which I made no demand, under the impression that the arrears of rent were abandoned; but rather than complicate the narrative, I pass over this and other matters, that do not seem material, and rely on the broad facts which are now before the public. It remains for me to acknowledge, that in the earlier period of his connection with the theatre, Lord Dudley treated me with a courteous consideration which nothing that has since passed can obliterate from my memory. In the end, it is true, I have lost the property I struggled so hard to preserve; I have been pursued for the uttermost farthing of a debt which ought never to have been pressed; and last, not least, I have been forced to obtain from the law that personal safety which I could not obtain from the generosity of a noble creditor. What worse, it may be asked, could have befallen if no powerful hand had been stretched out to support the theatre, or if Lord Dudley had never made himself master of my fortunes? What more could I have suffered if I had not responded to the invitation of his Lordship to place myself "unreservedly in his friendly hands?" What more could have been done by an ordinary creditor who had never pledged himself "not to exact his pound of flesh?" That which I do feel most acutely is not so much the rigorous severity with which every legal right has been enforced as the refusal to allow the use of my former theatre to the friends who so kindly came forward to aid me. How little right Lord Dudley has to assume towards me the attitude of an injured man, the foregoing narrative will, I hope, sufficiently show; and even had this been otherwise, it could scarcely have been expected that the resentment of one in his position would be exhibited in so strange and unprecedented a manner. I have not cared to dwell on the fact that, except by the injudicious use of the property which has devolved upon him, Lord Dudley need never have been a loser by his intervention in operatic affairs. The genuine value of Her Majesty's Theatre was, I am satisfied, largely in excess, of Lord Dudley's advances; but whether this estimate be well founded or not, the three quarters rent I was unable to pay is the measure of the sins for which I have been visited so severely. I would gladly have avoided occasion to speak of the liberality of Lord Dudley's early promises, or the hardness of his subsequent acts. I am not the first man who has looked for generosity, and met with rigour, nor the only one who has expected justice and found law. I can accept my lot with resignation, and but for the last petty indignity, which has crowned the history, I should have borne all in silence. I have one source of gratification, however, which Lord Dudley is unable to snatch from me, in the fact that with the solitary exception of himself, all those with whom my former position brought me into contact, have vied one with another in testifying respect and sympathy for my misfortunes; and I should be hard to satisfy if this were not ample compensation for the slight which Lord Dudley in his caprice has chosen to cast upon me, and upon those who have proved themselves indeed my friends. To Lord Dudley I will only say, in conclusion, that if he will but calmly read these pages, I do not despair of his accepting the view of our relations which the public cannot fail to take. Let his Lordship reflect upon the tone of his letter of 17th March, 1856. Let him call to mind the promises which led to the meeting of July, 1857; the assurances which he then gave of concessions to be granted, so soon as the House of Lords should have given their judgment in our cause—pledges as to the postponement of a year's rent, reduction of interest, and correction of the error in our agreement. Let him remember, that when at last the judgment was pronounced, all those promises were, in effect, withdrawn for no cause whatever except my having allowed three-quarter's rent to be in arrear. Let his Lordship further bear in mind, that from the first moment of his intervention in the affairs of the Opera-house, it was never contemplated that the enterprise was to be carried on permanently (to use his Lordship's words) on "the hand to mouth system," but that, in fact, I was only holding the Theatre until we could found an association powerful enough to tide over difficulties, and command success. And let it be added, that when the decision of the Lords rendered it possible to carry this purpose into effect, the utmost respite I could wring from his Lordship was barely sufficient to complete the current season, without affording me the chance of maturing arrangements for the formation of the intended association. Further, let Lord Dudley consider how my hopes were thus destroyed, by his unexpected rigour. Just as the prospects of success were opening; how the surrender of the lease was accepted, without a word about rent; how the claim was revived, after an apparently friendly interval of months; how it was pressed, and with what results. Let his Lordship simply reflect on these details, and on others, which he will not forget, though I have thought them of too private a character to be published, and I am intimately persuaded he will have the magnanimity to own that I have been treated with a cruelty I had no right to expect from any man, least of all from a member of that high order which in England has rarely been untrue to the lofty motto, "NOBLESSE OBLIGE."

MONDAY POPULAR CONCERTS.

The fifth season terminated on Monday night with a concert for the benefit of Mr. Arthur Chappell, who, as founder and director of the Monday Popular Concerts, has deserved as well of the musical public as any speculator ever contributing to its entertainment. The audience was just as crowded and brilliant as that which filled every part of St. James's-hall at the concert on the Monday previous, for the benefit of Mr. Sims Reeves, who, as a public favorite, yields to no contemporary. In the books of words was inserted an address to the patrons of the Monday Popular Concerts, so much to the purpose, and so free from every taint of puffery and self-laudation, that we have no hesitation in giving it increased publicity:—

"On terminating the fifth season, the director merely deems it expedient to tender his thanks to the musical public for the continued and liberal support with which his undertaking has been honored. The Monday Popular Concerts were instituted in 1859, and the first performance took place in St. James's-hall on the 14th of February in that year. During the first season 14 concerts were given; during the second season, 27; during the third, 23; during the fourth, 27; and during the fifth (including this evening's entertainment), 29—the largest number ever combined in one series. These, with the addition of 11, held in Manchester, Liverpool, &c., under the same direction, make 131 concerts since the commencement. The director believes his kind patrons will be gratified to know that the season just expired—in spite of disadvantages more or less prejudicial to every public speculation—has been as uniformly successful as the last. He is thus enabled to proceed with a conviction that the permanency of the Monday Popular Concerts is guaranteed upon the firmest and most substantial basis, and to announce that they will continue to be carried on in the same spirit in which they were begun. The 132nd concert will take place early in November.—*St. James's Hall, July 6, 1863.*"

The fact of 131 performances of any kind of music, on a regularly defined plan, having taken place within so short a period, and having attracted audiences averaging from 1,500 to 2,000, is in itself unprecedented. Still more remarkable, however, does it appear when it is remembered that the instrumental part of the programmes has been always exclusively devoted to the chamber music—quintets, quartets, trios, sonatas, fugues, "suites," &c.—of the great masters. For these there had never been supposed to exist a really "popular" audience; but Mr. Arthur Chappell has convincingly proved that such an audience was to be found, not merely from time to time—at a spurt as it were—but for nine months in the year. True the fame of the Monday Popular Concerts has spread far and wide, and people come from all parts of the country to hear them; yet their staple support is indisputably centered in the capital and its environs; and it is to the population of London that the director must mainly look for the permanent prosperity of his institution. Four years ago even the quartets of Haydn and Mozart—to say nothing of those of Beethoven, Mendelssohn, and other masters—were known only to a select few. Amateurs played them in private (how, for the most part, we need hardly say); and a distinguished circle was persuaded into a love for them, more or less real, by the indefatigable Mr. Ella, whose Musical Union has been in an equal degree an advantage to his subscribers and himself. Now, however, these noble works of art are being gradually revealed to that large "mixed" multitude which forms the real, if unacknowledged, moral strength of the commercial metropolis of the world. Mr. Chappell should (and doubtless will) bear in mind that the object of his concerts is not to divert a jaded minority, to whom everything is to a certain extent familiar, and to a certain extent a bore, but to instruct and entertain the great middle class of the community. Experimentalizing with new works, from unacknowledged pens, would, on his part, be the worst policy. He must carefully train his patrons to be connoisseurs—which they can only arrive at through gradual stages; and the way to do this is to introduce to them, year by year, those works which the best judges have admitted to be "classical." The programme of Monday night, for instance, contained a superb quartet by Haydn (in B minor—No. 2, Op. 54), with which it is more than probable not 10 persons out of the 2,000 present were acquainted. Ought such a work to be consigned to oblivion because it was written three quarters of a century ago? Assuredly not. When the audiences of the Monday Popular Concerts are well versed in Haydn, Mozart and Beethoven, Mendelssohn, Spohr, and Weber (Handel and Bach understood),

they may be fairly asked to decide upon the merits of some contemporary work, even by a hitherto untried hand—but not till then. Musical compositions do not enjoy the same advantage as paintings, which may be seen, and poems, which may be recited or read, with, on the whole, a fair average chance of being understood. Scarcely one person in a thousand is capable of reading, or deciphering at first sight, a musical score; and the sole means of appreciating the merits of a composer is to hear his works performed by competent artists. Thus the true "classics" of music labor under a serious disadvantage, and as they are calculated to exercise as healthy an influence as those belonging to other departments of human ingenuity and industry, any institution which, like the Monday Popular Concerts, is instrumental in spreading a knowledge of and a taste for them, merits the good opinion of all who believe that the manifestations of genuine art are intended for the good of mankind at large.

The programme on Monday night consisted, for the most part, of pieces with which these admirable entertainments have made the public familiar, and was, therefore, judiciously prepared for such a special event as the director's benefit and last concert of the season. The quartets were Mendelssohn in D (Op. 44), and Haydn in B minor—already alluded to. The players were MM. Leopold Auer, L. Ries, Schreurs, and Piatti. M. Auer, a violinist, though young, of the very highest rank, made his first appearance at the Monday Popular Concerts on this occasion, but—considering the applause bestowed upon his performances—assuredly not the last. For solo he selected Beethoven's Romance in F (Op. 50), which he played admirably—to the irreproachable pianoforte accompaniment of Mr. Benedict. There were (as usual at the director's benefit) two pianists—Madame Arabella Goddard and Mr. Charles Hallé—both of whom have played prominent parts at these concerts from the beginning. Each performed a solo—Madame Goddard the popular *suite de pièces* by Handel, containing variations on the "Harmonious Blacksmith" (encored); Mr. Hallé a selection from Beethoven's charming *Bagatelles* (recalled); and the two joining in the brilliant duet for two pianofortes, composed by Mendelssohn and Moscheles, on the *Gipsy March* from Weber's *Preciosa*, which, though written more than 30 years ago, is as fresh and vigorous as though it had been written yesterday. The other instrumental display comprised the well-known *Prelude, Sarabande and Gavotte*, for violoncello, of John Sebastian Bach, which Signor Piatti (who was of course the violoncellist) has rendered as popular as the "Harmonious Blacksmith" or the "Moonlight Sonata." The singers were Madame Sinton-Dolby, Miss Banks, and Mr. Sims Reeves. Madame Sinton gave Cherubini's "O salutaris hostia"—the piece, by the way, in which she made her *début* at the Philharmonic Concerts—and Haydn's "Spirit Song" (encored); to Miss Banks were allotted Schubert's and Shakespeare's "Hark! hark! the Lark at Heaven's gate sings" (encored), with another "Lark" by the Russian Glinka; to Mr. Sims Reeves, Mozart's "Dalla sua pace" (encored), and a charming new song—"Sing, maiden, sing," by Professor Sterndale Bennett (encored). Mr. Benedict was accompanist at the pianoforte. Altogether this concert was one of the most delightful and well conducted musical entertainments ever given in St. James's-hall—or, indeed, elsewhere.

"GOD BLESS THE PRINCE OF WALES."—The publishers of this song (Messrs. Cocks and Co.) have received an order for *Ten Thousand* copies from the town of Halifax, Yorkshire—where the Prince of Wales is to open the New Town Hall, in August.

SIGNOR CIABATTA.—The Queen (or rather the Queen Dowager) of lyric music has announced her intention of reappearing in public (by permission of F. Gye, Esq.) on behalf of as worthy a cause as ever induced the return of an old favorite, or the exertion of a new one. The health of Signor Ciabatta has been for some time failing, and at last he is unable to pursue his profession. Some artists, mostly of world-wide renown, give their services at his concert, on Wednesday next, where the attractions will be intrinsically good, without the consideration of charitable motives. Among the artists promised are Madame Grisi, Madame Sinton, Madame Alboni, Mdle. Carlotta Patti, Mr. Charles Hallé, M. Sinton. Any admirers of any one of these ladies and gentlemen are requested to apply anywhere for tickets, and attend the concert.

CONCERTS.

MADAME AND HERR GOLDSCHMIDT'S CONCERT.—Handel's *Allegro ed Il Pensiero*, given some weeks since on behalf of the funds of the Hospital of Incurables, was repeated on Wednesday evening in St. James's Hall. The artists who supported Madame Lind-Goldschmidt were the same as before—viz., Madame Lemmens-Sherrington, Miss Lascelles, Mr. Montem Smith and Mr. Weiss. We shall speak of the performance at length next week.

HERR ENGEL, the celebrated harmonium player, gave his Annual *Matinée* on Friday afternoon (the 3rd inst.), by permission, at the residence of the Marchioness of Andigné. Herr Engel principally exhibited his own compositions and his own performances, his name appearing no less than eight times in the fifteen pieces of which the programme was composed. He played his own bagatelles, "Larmes et Soupirs," and "Charmes et Sourires,"—with Herr Kühe—his own duo for pianoforte and harmonium on motives from the *Prophète*; and "Miserere" and "Com'e gentil," two *pieces des salons*, also of his own composing. In every performance Herr Engel appeared greatly to please the aristocratic lovers of the harmonium before whom he was playing. In addition, Mdlle. Biondini (from the Italian Opera at Paris) sang two Swedish songs by Herr Engel, which were as successful as anything in the selection. Mdlle. Artôt and M. Jules Lefort also supplied vocal pieces, the lady introducing the serenade from *Faust*, and Signor Arditi's "Il bacio;" the gentleman, M. Gounod's "Le Vallon," Herr Engel's song "Octobre," Faure's "Les Rameaux," and Signor Alary's air "Quand vous passez." Mr. Blumenthal, moreover, played two pianoforte *moreaux* of his own composition; and M. de Vroye, the violinist, variations on the *Carnival de Venise*. The attendance was large and fashionable. Mr. Benedict and Herr Engel conducted.

EVEN from Torquay come pianists, over whom a Royal Duchess, and a Royal Princess, Duchesses real if not royal, Marchionesses, Countesses, Ladies, Honorables, and so down, throw the mantle of their gracious favor. Mr. CHARLES FOWLER, of Torquay, pianoforte professor, gave a "Morning Recital," at the Hanover Square Rooms, on Friday, the 3rd inst.; having for instrumental assistants, Mr. Carrodus (violin), Signor Pezze (violinello), and Mr. Robert Barnett (pianoforte); and for voice, Madame Albani, Miss Banks, Mr. Redfearn and Signor Fortuna. Beethoven's Trio, Op. 11, for pianoforte, violin and violoncello, was exceedingly well played by Mr. Fowler, Mr. Carrodus and Signor Pezze, the pianist displaying both mechanical dexterity and taste. Other worthy performances were Mendelssohn's Sonata Duo for pianoforte and violoncello, played with Signor Pezze, and Mozart's Sonata Duo for two pianofortes, with Mr. Robert Barnett. The other pieces in which Mr. Fowler took part were his own "Tarantelle," his own Trio, for pianoforte, violin and violoncello, his own fantasia on "Robin Adair" and Dupont's "Chanson Hongroise"—all exhibiting talent. Solos were contributed by Mr. Carrodus (violin), and Signor Pezze (violinello). Madame Albani sang the aria, "In si barbara" (*Semiramide*), and Rodé's "Variations," which enchanted the whole company. Miss Banks sang the two well-known aria from *Giuramento*, and Mr. Redfearn gave the recitative and air, "Hence, loathed melancholy," from Handel's *Allegro ed il Pensiero*, each with capital effect. Signor Pilotti was accompanist.

MISS EMMA GREEN, a young and promising pianist, pupil of Mr. Howard Glover, gave a *Matinée Musicale* at Willis's Rooms, on Saturday the 27th ult., under distinguished patronage. The selection was creditable to her taste, comprising Beethoven's Trio in C minor (No. 3, Op. 1), for pianoforte, violin and violoncello; Mozart's Sonata in D, for two pianofortes; Mendelssohn's Capriccio in E (No. 2, Op. 33) for pianoforte solos; and three smaller pieces—viz., Mr. Howard Glover's "Romance," in B; Chopin's *Valse*, in D flat (Op. 64); and Mr. Stephen Heller's *Tarantelle* (Op. 85, No. 2). Miss Green plays with considerable facility and her expression is unaffected and good. She created a highly favorable impression, and although she had to contend with Mr. Charles Hallé in Mozart's duet for two pianofortes, passed through the ordeal most creditably. Miss Green had for coadjutors, in Beethoven's Trio, Mr. C. T. Colchester, A.R.A.M., violin, and Signor Piatti, violoncello. Fraulein Liebhart sang "Batti batti," "I morgen Fensterln" (encored), and "Crudel perche." Her associate in the duet was Mr. Lewis Thomas, who added Schubert's "Wanderer" and a Welsh song, entitled "Love's Fascination," to the vocal attraction of the programme. Mr. George Lake accompanied the vocal music at the pianoforte.

If we were to judge of excellence by encores, we should pronounce Mr. LEONARD WALKER'S *Soirée*—at the Hanover Rooms, on Wednesday—the best we have attended for a long time. In a programme of twenty-five pieces no less than twelve were repeated. Mr. Leonard Walker is one of our most rising bass singers. He is already the centre of a circle of friendly admirers; and these took every occasion of expressing their sentiments in a manner not to be mistaken, giving

him a thoroughly cordial greeting at his own benefit. Mr. Walker first sang "Largo al factotum," and obtained a tremendous "bis." He then joined Mdlle. Parepa and Mr. Wilbye Cooper in Randegger's "I Naviganti;" Mr. Wilbye Cooper in "All's Well" (encored); and Mdlle. Parepa in Fioravanti's "Singing Lesson" (encored); finishing off with Mr. Brinley Richards's "Suliste War Song." Mr. Walker has a fine voice, and shows good training. His dramatic feeling, too, is evident. Other encores were awarded to Mdlle. Georgi in the *brindisi* from *Lucrezia Borgia*; to Mr. Wilbye Cooper in Mr. G. B. Allen's "Good night, sweet dreams be thine," and Miss Gabriel's ballad, "The long waves come and go;" to Mdlle. Parepa in Herr Ganz's "Sing, birdie, sing" and the "Laughing Song," from *Manon Lescaut*; to Mr. Swift in Balfé's romance, "Si tu savais;" to Mr. Miranda in "The death of Nelson;" and to Master William Pape, the clever American pianist, in two solos. There were other good performances which want of space prevents us from naming. The accompanists were Messrs. G. B. Allen, George Lake, Augular, and Emile Berger. The room was crowded.

MR. BRINLEY RICHARDS' EVENING CONCERT.—Wednesday, July 1, at the Hanover Square Rooms—was a very brilliant affair, and loyal to the back bone. Mr. Brinley Richards should be appointed composer-laureate instantane to the Prince of Wales. His national song, "God Bless the Prince of Wales," would alone entitle him to the butt of sherry. But Mr. Richards is not content with glorifying his Welsh Prince in this stirring composition. He celebrates the Princess, the Royal Dane, in two new songs, "Daughter of Denmark" and "The White Cross of Denmark," and presents them to the world through the harmonious mouths of Mdlle. Parepa and Mr. Sims Reeves, at his own concert. The success of the two new songs was so eminent that "God Bless the Prince of Wales" will have to look to its laurels. The three national-loyal, or loyal-national songs just mentioned seemed to please more than anything else in the programme. Even the playing of Mr. Richards, in Beethoven's Sonata Pathétique, in Mendelssohn's duet for pianoforte and violoncello, with M. Pague, and other pieces, was comparatively put into the shade through the excitement created by the glowing apostrophes to Wales and Denmark. Miss Edith Wynne was Mr. Richards' right-hand songstress. She gave his Sacred song, "The Pilgrim's Path," and his Welsh song, "The Bells of Aberdovy," doing Mr. Richards and the Principality equal justice. Mr. Sims Reeves of course sang "God Bless the Prince of Wales," and of course was applauded to the echo. There were many other vocal pieces by the singers already named, with whom were Miss Stabbach and Mr. Lewis Thomas, which need not be mentioned. The London Choral Union sang several part-songs—two by Mr. Richards—"Sweet day so cool," and "Boat Song"—both excellent. Instrumental solos were played by M. Pague and Herr Engel, on the violoncello and harmonium; Messrs. Balsir Chatterton and John Thomas supporting the dignity of Wales in a duet for two harps. Further to determine the loyalty of the concert-giver the performances were brought to an end with the National Anthem. The conductors were Messrs. Benedict, Arthur Sullivan, Hargitt, Austen Pearce, Archer and Kingsbury.

ROYAL ACADEMY OF MUSIC.

The third concert of the Easter term, given at the Hanover Rooms, on Saturday afternoon, was distinguished by the performance of a new sacred *cantata*, "Thy Kingdom come," the composition of Mr. J. Bradbury Turner, an associate of the institution. The *cantata* comprises an overture, chorus, "The universe is shaking;" recitative and air for soprano, "Oh matchless orbs;" trio with chorus, "Thy Kingdom come;" duet, "Watchful songsters silence breaking;" recitative, "But now his stately homage paying;" quartet with chorus, "Melodious winds in pleasing strains;" air for contralto, "In the deep watches of the night;" hymn, "Air, ocean, earth, in blissful union all;" air with chorus, "But hark! of rapt creation;" recitative for bass, "Behold, six thousand years have passed away;" and finale, "Bow down, and bless your Creator's name." It is very carefully written throughout, and occasionally—as may be instanced in the duet, "Watchful songsters silence breaking," and still more in the quartet with chorus, "Melodious winds in pleasing strains"—shows decided feeling for tune. The *cantata* was exceedingly well played and sung, the soloists being Misses Fanny Armytage and Emily Pitt, Messrs. Ridley Prentice and Wallace Wells.

Hummels Septet in D minor was cleverly performed by Miss Agnes Zimmermann (pianoforte), Messrs. Radcliff (flute), G. Hallett (oboe), C. Harper (horn), C. T. Colchester (viola), W. H. Aylward (violinello), and C. Harper, junr. (contrabasso). The pianoforte playing of Miss Zimmermann was excellent. The applause at the end was loud and genuine. A manuscript song, "All that's bright must fade," composed by Miss Agnes Zimmermann, sung by Miss Cecilia Westbrook—obtained the only encore of the concert. The remaining performances

were all of the "Miscellaneous kind"—such as too frequently may be objected to in the Royal Academy programmes. Mr. Costa's quartet, "Ecco quel fiero istante," given by Misses Sophia Neighbour and M. J. Hall, Messrs. Wallace Wells and Ridley Prentice, was received with the heartiest plaudits; Miss Sophia Neighbour sang "Nobil donna" from the *Huguenots*; Misses E. Whomes and Mary Llewellyn joined in the duet, "Lasciami, non t'ascolto," from *Tancredi*; Miss Fanny Armytage introduced the romance, "Einst traunte" from *Der Freischütz*; Miss Emily Pitt exhibited her contralto voice in the air of the goatherd from *Dinorah*; Miss Sophia Kellner assayed her powers in "Robert, toi que j'aime;" and Miss Cecilia Westbrook gave the aria, "Parto," from the *Clemenza di Tito*. The last two movements of Beethoven's pianoforte concerto in B flat were executed by Miss Amelia Butt, who displayed a good deal of talent. The concert terminated with the introduction to *Guillaume Tell*, the principal singers being Miss E. Whomes, M. J. Hall, Messrs. Wallace Wells, Ridley Prentice, and Theodore Smith. Mr. Lucas conducted.

At the end of the concert the annual distribution of prizes took place, and were awarded as follows:—Miss Agnes Zimmermann (silver medal), Miss Fanny Armytage (bronze), Mr. Ridley Prentice (silver), Mr. Robert Evers (bronze).

ADELINA PATTI'S "MARTHA."*

Mlle. Adelina Patti has given another proof of the rare versatility of her dramatic genius. In the height of the political season, when fresh topics are constantly arising and pressing their claims to attention, it is often difficult for a daily journal to keep pace with the doings of the world of art. Hence it has happened that our notice of Mlle. Patti's delicious impersonation of Lady Enrichetta in Flotow's pretty, though unsubstantial opera, *Martha*, has been very unduly deferred. But her performance of this part is too admirable, and, moreover, too strikingly illustrative of the abundance and diversity of her powers to be passed over in silence. During the present season we have had two other representatives of the wayward and playful heroine, the slumbering elements of whose better nature are at last awakened into activity by the influence of an honest love. The first vanished in a breath from the scene of her failure—involuntarily, no doubt, but to the infinite satisfaction of the public. The second departed unaccountably of her own free will, leaving us to regret the loss of an artist whose pure style and delicate finish of vocalisation had already won for her the cordial approval of the most critical musical audience in the world. But we are tempted to cease from mourning over the sudden flight of Mlle. Fioretti, since one of its immediate effects has been to secure for us the gratification of seeing Madlle. Patti as Lady Enrichetta. Like all those previous efforts which have placed her in the highest rank among lyric artists this impersonation is equally remarkable for its consummate truthfulness of conception and for the exquisite mingling of elaboration and spontaneity in the minute details which give living embodiment to the ideal. In each of the successive phases of the character the acting of Madlle. Patti was equally perfect. Alike in the malicious coquetry of the opening scene—in the merry thoughtlessness and keen love of fun with which she plunged into her masquerading frolic at the fair—in her half-incredulous terror when she found in how serious a scrape she had entangled herself, and almost mechanically offered back the earnest-money to her master to annul the sportive bargain which she found to be an unpleasant reality—in the gradual growth of the tenderness which stole upon her in the farm-house scene, when love had already taken root in her heart, though she was not yet conscious of its existence—in the conflict between terrified pride and remorse, not unmingled with affectionate impulse, when she repudiated Lionello in the presence of her high-born companions—and in the genuine emotional intensity with which she gave full vent to her love in the last act, there was ever visible the inspiration of genius. Her singing was throughout incomparable. The lovely "Qui sola vergin rosa" was never more exquisitely warbled, and it was, as a matter of course, enthusiastically encored; while in the popular spinning-wheel quartet, the duet with Lionello, "Il suo sguardo," and the "Mi legge in core" in the last act she acquitted herself with all her usual matchless vocal grace and expressive power. Of the rest of the cast we have already spoken on previous occasions, and need therefore only add that its excellencies remain unabated. Madlle. Patti has appeared three times in *Martha*, and it is to be hoped that the performance will be more than once repeated before the close of the season.

BERLIN.—While the library of the Friedrich-Wilhelm Theatre was being put in order a short time since, an operetta by Lortzing, supposed to be irrevocably lost, was discovered. It is entitled *Der Weihnachtsabend*. Herr Franz Bendel has just received the Daubrog order from the King of Denmark.

* From the *Morning Star*.

MOZART'S "SERAGLIO."

Mozart wrote the *Seraglio* when he was engaged to Constanze Weber, and it is said, that the troubles and joys he felt at that time are fully reflected in his music. We readily believe that Belmont's (tenor) beautiful strains are the echo of his own feelings and longings. Sweeter music and purer and loftier thoughts have never been put into a lover's mouth by any composer, not even by Mozart himself. Especially the second aria in A, "Constanze," is a gem, and became immediately a favorite of the public, when the opera was first performed (in 1782). The third aria (in B flat) is of unsurpassed sweetness and tenderness, while the fourth and last bears a more manly and resolute character. It is very difficult, and was left out at the late performances.

The soprano part (Constanze) is less happily treated. It is evident, that when writing it, Mozart considered more the peculiar abilities of the prima donna who sang it first, and the then existing fashion, than his own genius and taste. The arias are full of ornaments, which sound to our ears old-fashioned, and while all the rest of the opera can be keenly enjoyed by any modern audience, it is this soprano part which reminds us that the opera was written eighty years ago. A really grand and grotesque figure is that of Osmin, the favorite of the Bashaw. It was not in the original book of the opera, and the credit of its introduction is entirely due to Mozart. The music which this large, cunning and ugly fellow has to sing is thoroughly comic, and his very first aria (in F) may be looked upon as the model for a great many arias, which since then have been written for comic operas by German authors. Whatever Osmin does and sings is to the point, and so exquisitely characteristic of the man, that we do not know of any other comic figure in Mozart's operas which puts forth his dramatic genius in more prominent light. And just as if he was anxious to remind us of the versatility of this genius, the master gives us in the roguish *confidante* of Constanze, in Blonde, another comic character, but of a different and more refined style, and a part just as happily planned and treated as that of Osmin. These two characters, together with that of Pedrillo, another of the prisoners of the Bashaw, whose serenade in D is an original and charming composition, quite modern in its style, form the chief characters of the work, which is very justly called the comic opera of the Germans. Mozart has never written any other dramatic music which is so thoroughly comic. His *Nozze di Figaro* is in this respect far more deficient, although the music itself is of a more elevated character. What gives an additional interest to the opera is the fact, that it was the first Mozart wrote for the national theatre, which Joseph the Second was polite enough to found in opposition to the Italian opera, which at that time ruled supreme, and to which he himself was more favorably inclined. Perhaps it was owing to the ruling taste of the day, although in general the music to *The Seraglio* be may called thoroughly German.—*Musical Review and World*.

TO SHIRLEY BROOKS, ESQ.

Sir,—On the contrary, the slacker they are, the basser the sound; and hence, a bigger string more stretched, and a smaller string less stretched, may fall into the same tone. Children and women have smaller and shriller voices than men, not because men have greater heat, which may make the voice stronger (for strength of voice regards only loudness and softness, not tone); but from the dilatation of the organ, which, indeed, may proceed from heat.—But the cause of changing in the voice, at the years of puberty, is more obscure. It seems to be, hence, that when much of the moisture of the body, which before watered the parts, is drawn to the spermatic vessels, it leaves the body hotter; whence the dilatation of the organs; for all the effects of heat manifestly come on at this time, as pilosity, roughness of the skin, hardness of the flesh, &c. The industry of musicians has invented two other ways of straining strings, besides winding; the one is stopping them with the finger, as in neck of lutes, viols, &c., the other is by shortening the strings, as in harps, virginals, &c. Both these depend upon the same principle, as they only cause the string to give a quicker start. In straining of a string, the farther it is stretched the less super-straining goes to a note, for a string requires to be considerably wound before it will make any note at all; and in the stops of lutes, &c., the higher they go, the less distance there is between the frets. If you fill a conical drinking-glass with water, then fill it on the brim, and afterwards empty part of the water, and so more and more, still trying the tone by filipping, you will find the tone more bass, as the glass, like your head, is more empty.

Dr.

AIX-LA-CHAPELLE.—The First Vocal Festival of the Rhenish "Sängerband," on the 6th and 7th September, bids fair to be very brilliant. The announcements of the Rhenish Associations intending to take part in the festivities still keep coming in. There will be thirteen prizes for singing distributed, and for these, not only German Associations, but those from Brussels, Antwerp, Ghent, Liège, Bruges, &c., will compete, and thus render the proceedings even more interesting than usual.

MONDAY POPULAR CONCERTS.

Just Published,

A PHOTOGRAPH of a GROUP of INSTRUMENTALISTS, which includes likenesses of Madame ARABELLA GODDARD, Mr. CHARLES HALLÉ, Herr JOACHIM, Signor PIATTI, M. SAINTON, Mr. LINDSAY SLOPEN, Mr. BENEDICT, &c., by ALEXANDER BASSANO, Size, 13 in. by 8 in. Price 10s. 6d. CHAPPELL & Co., New Bond Street.

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TO PUBLISHERS AND COMPOSERS.—All Music for Review in THE MUSICAL WORLD must henceforth be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244, Regent Street. A List of every Piece sent for Review will appear in THE MUSICAL WORLD.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

TO CORRESPONDENTS.

FAUST (J—e R—n). The opera alluded to was, no doubt, Spohr's *Faust*, composed originally at Vienna, in 1813, and performed in Italian at the Royal Italian Opera, under the direction of the composer himself. The first performance took place on July 15.

SPEES. Yes. The Signor Geremia Bettini, who appeared last week in Pollio, at Her Majesty's Theatre, is the same who played at the Royal Italian Opera, and at Her Majesty's Theatre. Ernani for his first appearance (June 15), in 1852.

The concert of M. Kuhe, &c., next week.

DEATH.

On Wednesday last, at the residence of his son, Mr. Henry Distin, 9 Great Newport Street, Mr. JOHN DISTIN, the well-known trumpet player, in his 70th year.

The Musical World.

LONDON: SATURDAY, JULY 11, 1863.

MUSICAL MATTERS IN Breslau.

Breslau, 30th May, 1863.

IN my previous letters* I only touched cursorily upon the cultivation of sacred music in this town. Allow me, on the present occasion, to discuss the subject at somewhat greater length. Despite the large number of churches here, the cathedral is, unfortunately, the only place where, with, if not particularly brilliant, at any rate sufficient musical resources, compositions, worthy of forming a part of the church services at the same time that they becomingly satisfy the demands of art, can be performed. The originator of this standard, which is the only good one, is Moritz

* *Neue Berliner Musik-Zeitung.*

Brosig. He has been for the last ten years, or thereabouts, *Capellmeister* at the cathedral. He came forward as a reformer, and drove out over the threshold of the temple, in which religion and art only should be enthroned, everything trivial which had found its way in, during "the good old times." Unfortunately, the literature of sacred music does not contain such a number of master-pieces as to allow of a fresh one being performed every Sunday; yet it can boast of a sufficient variety of works in which, with the simple employment of the resources at the disposal of art, a dignified feeling appropriate to the subject matter may be displayed. Most of the Festivals, however, are celebrated by the best works we have, and among which I reckon the Masses of Brosig, Gottwald, Aiblinger, Schnabel, Klein, &c. At no very remote period the list will be augmented by the Masses of Liszt and Schumann, the latter of which will probably be performed before the Autumn.—Among the annual festival performances, those which take place at Easter particularly engage public attention. According to invariable custom, on the afternoons of Wednesday, Thursday and Friday in Passion Week, the "Lamentations" were sung, with Viadana's "Responsories." In these compositions, the master—one of the first to tread in Palestrina's footsteps—exhibits an evident attempt to obtain a more decided style and expression, while the melodic element, also, stands forth more independently than in the works of his predecessors. During the Adoration of the Cross, on Good Friday, Palestrina's "Improperia" was sung. On Good Friday, 1560, the first performance of the work took place with extraordinary success in the Sixtine chapel, Rome, and on Good Friday, 1860—that is to say three hundred years afterwards—Herr Brosig produced the same work for the first time in the cathedral here, and repeats it annually on the same day. The choruses, having been admirably studied, were distinguished for the purest intonation, and appropriate gradations of effect, the mode in which they were given rounding greatly to the credit of the conductor. Quite as excellent was the performance of the Mass by Brosig (Op. 7), and that by Gottwald (Op. 4) on the two following festivals. The former composition, an old work of the present *Capellmeister*, displays, in its thoroughly elevated and sacred mode of treatment, the fundamental characteristics of the tendency which the composer subsequently followed in his official capacity, and to which he has hitherto most steadfastly adhered.—Gottwald's Mass, his first work of importance in the department of sacred music, is marked from first to last with dramatic force; it is particularly happy in a characteristic mode of expression.

In my last letter, I announced the conclusion of the season, and since that time nothing worthy of record has occurred, with the exception of a few *Matinées*, got up by teachers or heads of Institutes. One of these *Matinées* gave rise to a dispute in the local papers, and this dispute was conducted in such a personal fashion, that the question connected with it was not decided. The Head-Organist here, Herr Freudenberg, celebrated his 50th anniversary as a musical professor by a *Matinée*, at which pupils formed by himself executed all sorts of pieces for the piano. But there was something the veteran wished to do besides giving a concert, and that was to clear his heart of the ill-humor accumulated there by a course of fifty years' teaching; so he made a speech, announced in the programme as to be delivered "with the outpourings of the jubileist's heart." The old gentleman is known far and near, but should any one of your readers be unacquainted with his "originality," let it suffice me to state that Herr Freudenberg

berg, as an apt pupil of old Zelter, has appropriated to himself a goodly portion of his master's "rough and ready plainness of speech," which he is always very willing to employ. A great many things were sacrificed in his speech to his wrath, but it was the Musical-Institutes which came in for the largest share of indignation. He designated the working of these Institutes, excepting a single one—that of Herren Scholz and Adolf—as a piece of charlatanism, or mere system of dunning rudiments into pupils' heads. But he was not destined to make this charge with impunity, for Herr Wandelt, the founder of the Institutes, was seated close in front of the enthusiastic speaker, and did not lose one of the flattering epithets uttered by the latter. Revenge was not long ere she made her appearance, which she did in the guise of a biting criticism, written by Herr Wandelt, on the *Matinée*. Had Herr Wandelt, however, paid more attention to the roars of laughter with which the public received the speech, he would, undoubtedly, not have considered it required a serious answer, and thus we should have been spared the whole of this uninteresting dispute.—Nothing particular characterised the other performances except a *Soirée*, at which several admirably taught fair pupils of Herr Carl Mächtig, the pianist, played, and which, both by the composition and execution of the programme, resembled a regular concert rather than a trial of young beginners.

Permit me, ere concluding, to refer to the doings of the Association for Classical Music. This association has existed for the last fifteen years or more, and gives its members, who number above a hundred, some thirty performances every year, on which occasions it executes about one hundred compositions of chamber-music. The stringed quartet is composed of some of our best men, while the pianoforte parts are in the hands of professionals or competent amateurs. With respect now to the selection of works performed, I can truly announce that, as has always been the case, only those of Haydn, Mozart, and Beethoven—but stop! In order to avoid misconception, let me shortly add: of Beethoven only up to his last period—have again been chosen for execution this year. Mendelssohn, also, a favorite of Fortune, is sometimes admitted; but, on the other hand, Schubert and Schumann are not welcome guests, and, with many other "new-romanticists" have had the door closed in their faces this year. The first natural result is that the members of the Association, by constantly hearing only the compositions of the masters mentioned above, become so accustomed to one particular style, that no impression is produced upon them by later works, or by works differing from the kind of composition to which I have alluded. Thus a feeling of one-sidedness is created, which in public as well as in private musical circles at once condemns all that is new. There is, too, another evil I must mention. The greatest portion of the public who care for chamber-music belong to this Association; their interest in the subject is naturally exhausted by the performances which take place within the circle of the Association itself, and thus public performances of chamber-music fail to command large audiences, and consequently grow rarer and rarer. But with them, too, disappears our only chance of hearing the fine works of Schubert, Schumann, and so many other masters, and this is the most deplorable part of the affair. Perhaps some clever-headed individual will hit upon the idea of establishing an Association for Non-Classical Music, and then, but not till then, the course pursued by the existing Association will be a meritorious one. B.

MUSIC IN GÖTTINGEN.

THE most important musical event during the last half year was decidedly the performance in the church of the University, on the 7th March, of the *Matthäus-Passion*, by J. S. Bach. It caused great enthusiasm among the public, and produced a permanent effect. This was not expected here of Bach. It is true that his Christmas Oratorio was executed some few years ago, but it had never addressed us in such profoundly fervent, touching and powerful accents as on the present occasion. Let us hope that it will not again disappear from our repertory. As it is to be presumed that the readers of this paper* are acquainted with the work, I shall not dwell longer upon it, but offer a few observations on the performance.

This was based upon the score of the Bach Society, but some of the airs, chorales, and recitatives were cut out. With the exception of the short choral movement: "Was gehet uns das an?" all the choruses were sung, and that, too, without any curtailment. The recitatives of the Evangelist were accompanied on the organ, which, also, came in, more or less independently, at appropriate places, and principally filled up the effect in the different airs. This part of the performance was discreetly and effectively managed by a very talented young organist, Herr Emil Weiss, of this place. He enjoys an allowance from our king, who sent him to study at Leipzig, Dresden, Stuttgart, and Berlin. The choruses, for the execution of which all the musical resources of the town were united with the Sing-Academie, had been rehearsed with great care and precision under the direction of Herr Hille. They went off without the slightest mistake, and formed one of the gems of the performance. The orchestra, too, which had been considerably augmented, did its duty. In Madame Ulrich, of this place, we had a soprano who fulfilled all the demands made upon her, while Mdle. Lessiak, from Leipzig, was perfectly satisfactory as the contralto. The part of the Evangelist was sung by Dr. Gunz, from the Royal Opera, Hanover. That he was not in good voice is a circumstance that is to be excused, but a circumstance that is inexcusable is that he did not make his appearance at a single rehearsal, not even at the last, and arrived only as the performance was about to begin. A singer ought never to undertake more than his time and strength enable him to fulfil. As an artist he must feel his obligation to maintain in all that he does the interests of art, especially when so important a work as the *Matthäus-Passion* is concerned. Herr Bletzacher, from the Royal Opera, Hanover, undertook the bass part, Jesus, as well as the recitatives assigned to the High Priest, to Judas, and to Peter. He managed them very well, keeping them distinct from the principal part. Despite the fact that this gentleman, also, adopted the unwarrantable course of singing without a previous rehearsal, he acquitted himself in such a way that the public might well be pleased. He was favored by his good fortune, and, moreover, appears to be very certain of himself, musically speaking. Herr Hille, who had spared no sacrifice and feared no trouble to get this grand musical creation introduced to the public, did his best to overcome the difficulties attending the performance itself, and managed to prevent the general impression from being spoilt by any disturbing cause.

In no previous winter have the concerts of the Academy been distinguished for so many orchestral works, and never have we had such good performances. This is explained by the fact that, in consequence of the un-

* *Niederrheinische Musik-Zeitung.*

ceasing efforts of Herr Hille, a good town-orchestra has been re-established. It began operations last December. Of the works played at five concerts given by the Academy, I will mention: three Symphonies by Beethoven, those in A major, D major, and B flat major, and the C major Symphony with Fugue by Mozart; Overtures: those to *Egmont* and *Coriolanus*, to *Iphigenia in Aulis*, to *Les Deux Journées*, the "Meeresstille und glückliche Fahrt," by Mendelssohn, and the Scherzo and Notturmo from that composer's *Sommer-nachtstraum*. As a specimen of more important vocal works, we heard his "Walpurgisnacht." Among the *débuts*, I may mention that of Dr. Gunz, who sang, on two occasions, airs and songs by Handel, Mozart, Schubert, Schumann, Hille, etc. I am glad of being able to add, that, in opposition to what I have informed you of his previous appearance, he acquitted himself very honorably. Furthermore, we had Mdlle Büschgens, from Crefeld, but educated in Leipsic. Her style of singing produced a favorable impression. Herr Bott, conductor, from Meiningen, and long known and esteemed as a first-rate violinist, proved his right to the title more especially by his mode of executing Mendelssohn's Concerto. Herr E. Weiss, already mentioned as an organist, did himself credit by his playing of Weber's pianoforte Concerto in C major. On the 21st March, the Kirkliche Singverein (Association for Sacred Vocal Music) under the direction of Dr. Krüger, performed at a private concert, J. S. Bach's Mass in G major, together with some old chorales.

At one of its concerts the Studenten-Gesangverein gave a very good performance of Mendelssohn's *Antigone*, with pianoforte accompaniment.

At the beginning of the last half-year, the quartet of the Brothers Müller, from Meiningen, paid us a visit, and gave two Soirées. We afterwards heard, also, Joachim, Lindner, and the Brothers Eyrett as quartet players. The comparisons made by our local musicians between the two quartets are not uninteresting. The first quartet is certainly distinguished for its perfect *ensemble*, and the latter for its light, easy, and spirited style of execution. X.

Göttingen, June, 1863.

A FOUNDLING DOUBLE CHANT.

To the Editor of the MUSICAL WORLD.

SIR,—I have much pleasure in informing Mr. Dishley Peters that the Double Chant given in this week's MUSICAL WORLD is by me. I composed it in a moment of inspiration one morning about two o'clock, when I was returning from Paddy Green's (after some excellent chanting and pickled salmon); and somehow, as I came up Lamb's Conduit Street, I beheld the phenomenon of a DOUBLE FOUNDLING. Hence the name of the work, which I agree with you (though I see you didn't say so) is beautiful.—Ever yours, &c.,

ZAMIELS OWL.

July 6.

P.S.—Who is Dishley Peters? If it's a secret, of course answer in Italics.

A FOUNDLING DOUBLE CHANT.

To the Editor of THE MUSICAL WORLD.

SIR,—The Double Chant you printed (without authority) in your last is my composition. I composed it as an example of Double Chant, and dropped it (or had it picked) out of my pocket, on the very day Mr. Dishley Peters pre-

tends to have found it. I composed it as an example of Double Chant, and, having no acquaintance with Mr. Peters, lock to you for some kind of redress.—I am, Sir, your obedient humble servant, ABRAHAM HORRIDBUTTER.

Aldgate, July 6.

ST. JAMES'S-HALL.

A grand concert of vocal and instrumental music was given here on Friday night (July 3rd), under the direction of Mr. Henry Leslie, whose well-known choir—both first and second divisions—took part in the performances. The concert, however, was not one of Mr. Leslie's ordinary series, nor was it intended exclusively for the display of the company of singers he has trained with so much diligence. On the contrary, it was in the strictest sense a miscellaneous entertainment—the first part comprising Professor Sterndale Bennett's beautiful pastoral, *The May Queen*. An efficient band, led by Mr. Henry Blagrove, supported the chorus (about 200 strong); and thus—with the aid of Mademoiselle Parepa, Madame Sainton-Dolby, Messrs. Sims Reeves, and Santley (a more powerful "cast" could not have been obtained in the principal characters)—we had, on the whole, a good, if not quite first-rate, execution of Professor Bennett's very popular work. In the second part Mesdames Alboni, Sainton and Sherrington, Messrs. Sims Reeves and Santley sang a variety of familiar pieces; Mr. Leslie's choir contributed part-songs and madrigals; and the orchestra performed a couple of overtures. Under ordinary circumstances, this concert, though attractive of its kind, would hardly have called for notice; but the first page of the book of words revealed the fact that it had been projected with a special object. It appears that a new society has been instituted, under the name of "The National Association for the Encouragement of Music," on what plan and with what hopes may be best explained by an extract from the prospectus of the "Council":—

"The general taste for music, and the desire of all classes of persons to acquire a knowledge of that art, have suggested the idea that an Association for the Encouragement of Music, and for the Diffusion of Musical Instruction on a uniform system throughout the United Kingdom, would meet with approbation, and be of very considerable benefit. The National Association for the Encouragement of Music has, therefore, been established to carry out this design on the broadest basis, embracing every variety of instrumental and vocal instruction. As soon as sufficient funds shall have been obtained, the association will develop the above intention by founding a school on the principles of the continental *conservatoires*. This scheme will include annual prizes, and the power of assisting friendless genius by gratuitous instruction. Active measures are now being taken to enable the Council to offer, on the most moderate terms, instruction from professors of the highest eminence. With the view of obtaining the necessary funds, and of bringing the association prominently before the public, the Council have determined upon giving a grand concert."

It is to be feared that the "grand evening concert"—the expenses attendant upon which must have been considerable—will not materially assist the promoters of the "National Association for the Encouragement of Music"—at least in a pecuniary sense. Nevertheless, the many high and influential names—of noblemen, distinguished amateurs, and professors of repute—to be found in the list of councillors may be accepted as guarantee that real "business" is intended, and that the undertaking is to be carried out with a spirit which the comparative infructuousness of a public concert or so will in no wise abate. The anxiety of so many eminent persons to advance the interests of music and its followers, to take "friendless genius" by the hand, and to impart musical instruction generally on a system and for a consideration alike advantageous, when compared with anything and everything that has been attainable till now, must console all genuine lovers of the art for much that is to be regretted, and which it has long been considered Utopian to think of amending. Our Royal Academy of Music, which counts Royalty among its patrons, is, it may be presumed, wholly inefficient; while Dr. Wyld's recently established London Academy of Music can scarcely perhaps hope to prosper better; and this, notwithstanding that "professors of the highest eminence" (in some instances it would be difficult to look for higher) are employed to give instruction in the several departments of the art. The Musical Society of London—which started with a scheme too comprehensive to be practicable, and has, of shere necessity, settled comfortably down into an institution holding an

annual series of concerts, two *conversations*, and a trial or two of new music—never let slip a hint of including a “conservatory” in its general scheme. We may consequently look towards the “National Association for the Encouragement of Music” as the future pioneer, which—“as soon as sufficient funds shall have been obtained”—will provide us with the long-talked-of “School on the principles of the continental *conservatoires*.” Meanwhile, ample as must be the resources of the Council—not less ample than its social influence—the public is expected and courteously invited to strengthen them. The concert last night afforded an excellent opportunity for issuing the first appeal to sympathy, and accordingly the subjoined circular was distributed with the programmes:—

“The National Association for the Encouragement of Music.—You are earnestly requested to assist the object of this association by becoming a member thereof. Annual subscriptions of one guinea and upwards, and present donations of ten guineas and upwards, constitute membership. By order, “GEORGE LESLIE, Secretary.”
St. James's-hall, 28 Piccadilly, W., July, 1863.”

The required stipulations for “membership” are, it is to be owned, somewhat vague. What are the rights appertaining to “membership” is not stated. Some enthusiastic and wealthy amateur might, under the intoxicating spell of one of the musical entertainments, put his name down for 1,000l. “and upwards;” while another, no less intent upon the letter of the appeal, might simply make himself responsible for the annual “guinea,” or the immediate “ten.” It is, therefore, not impertinent to ask whether the first and the last are to be considered members on an equal footing, and with equal interests at stake.

But, to look at the professed design of the “National Association for the Encouragement of Music” from another point of view, does music really stand in need of any further encouragement than is at present extended to it? We have two Italian operas, one English opera, two Philharmonic Societies, two societies for the performance of sacred oratorios, the Musical Society of London, two “Academies,” the Monday Popular Concerts, choral societies (without reckoning Mr. Henry Leslie's Choir), the Vocal Association, &c.—enough to provide us with harmonious recreation and instruction from January to December, to say nothing of a yearly average of some 500 concerts of various descriptions. One would think that here was enough and to spare. True, we can boast of no “uniform system” of musical instruction, to be diffused throughout “the United Kingdom;” but what country in the world possesses anything of the kind?—and, to go further, what country stands in need of it? Mozarts, Beethovens, and Rossinis, Handels, Bachs, and Mendelssohns—even Gounods—are not made by force of “uniform systems.” What has caused the present temporary decline of our Royal Academy of Music—established some forty years ago? Not by any means the want of competent instructors, as the list of professors now employed will show, but a dearth of real talent in the pupils. We have had no Bennetts, no Macfarrens, of late years—and neither Mr. Cipriani Potter nor Mr. Lucas can make Bennetts and Macfarrens out of commonplace organizations. If the council of the “National Association for the Encouragement of Music” could include in their scheme some method of manufacturing the raw material which, by assiduous cultivation, might be fashioned into musical *genius*, they would then be able to effect something which has never been effected yet, and in the absence of which all the systems of instruction that could possibly be invented—uniform or non-uniform—will never help us to a “commodity” of great musicians.

“Poeta Nascitur non fit.”

These and other considerations apart, however, every new movement that tends to elevate music as an art and to spread the taste for it merits a hearty welcome; and even should the “National Association for the Encouragement of Music” fall a little short of its professions, by failing to establish its proposed “uniform system” throughout the length and breadth of these islands, the mere fact of so many gentlemen of rank and position busying themselves with its interests, and endeavouring to promote its really beneficent influence among all classes of the community, suffices to prove that the members of the profession are gradually assuming that social position to which, as a body, they have long been fairly entitled, but which, with rare exceptions, has hitherto been unjustly denied them.—*T.M.*

L'ALLEGRO ED IL PENSEROSO.*

Handel composed *L'Allegro, Il Penseroso ed Il Moderato*, in the course of January and February 1740, and produced this work, for the first time, on the 27th of the latter month, at the Royal Theatre, Lincoln's Inn Fields. It was repeated during the seasons of 1740 and '41, about eight or nine times, latterly with the omission of the third part, *Il Moderato*, the words for which had been written by Charles Jennens, and for which Handel's music to Dryden's Ode for *St. Cecilia's Day* was substituted. Visiting Ireland, the following year, Handel made *L'Allegro* the subject of his first two performances at Dublin. After this period the Cantata appears to have been reproduced only two or three times among the performances undertaken by Handel in London up to the time of his death. *Il Moderato* was then again omitted. On all the above-mentioned occasions the performance was opened by one of the Orchestral Concertos (called Grand), composed by Handel about the same time as *L'Allegro*, which took the place of the Instrumental Introduction usual in works of this class. Another concerto generally preceded the Second Part. Since Handel's time the Cantata has been rarely heard as a whole; it was neither performed at the Great Commemoration of 1784, nor at the Festival of 1834, both of which took place at Westminster Abbey, and were devoted to his sacred works; and, it is believed that, with the exception of the first part, performed under Mr. Hullah's direction, the work has not been heard in London since George Smart produced it in 1813. It is quite clear from Handel's manuscript at Buckingham Palace, and from that of his amanuensis, Chr. Smith, in the possession of M. Schoelcher, which accords with it in all essential points, that after the first production, and while the performances were continued, the Cantata received important additions and underwent alterations. Not only were the same airs entrusted, now to a tenor, now to a soprano, but in one instance we find an instruction in Handel's own hand to transpose all the airs of *Il Penseroso* written for the soprano a fifth lower, to suit the contralto of Mrs. Cibber; in another, the second part is to end with a chorus of *L'Allegro*, “These delights,” instead of the chorus of *Il Penseroso*, “These pleasures, Melancholy, give.” These were, however, the exceptions; and from the two manuscript scores named, from one or other of which Handel, doubtless, almost always conducted, not only can the consecutive course of the cantata, in accordance with the poem, be distinctly traced, but it can also be determined by what voices he generally caused the various airs to be respectively sung. After a careful study of these scores, to which, with the liberality usual on occasions of this kind, ample reference has been permitted, the present performance has been prepared as far as possible in accordance with what may be assumed as the original intention of the composer. Among other things, the air, “Haste thee, nymph,” invariably marked by Handel for tenor, is again allotted to this voice; likewise the Recit. and Air, “There held in holy passion still,” in the first part, and the opening air of the second, to a contralto. The air, last but two, “Orpheus himself,” is assigned to a bass according to Handel's own direction. After his example, also, the cantata will be preceded by one of the concertos. Several of the airs are thinly scored by Handel, who doubtless filled up the accompaniments from the figured bass amply entered by himself, whilst presiding at the organ or harpsichord—probably both.† The terms of “Organo” or “Cembalo” appear repeatedly in the manuscripts, and according to such instructions, and to what in other places may be inferred, parts for accompaniment have been allotted to both the organ and pianoforte in the present performance. In some few pieces (such as the soprano air, “Mirth admit me,” those of the tenor, “Far from all resort,” and “I'll to the well-trod stage anon,” &c., &c.), where neither organ nor pianoforte seemed suitable, some additional wind instruments have been introduced, to render the harmonies prescribed in Handel's figured bass, and for the purpose of giving fullness; for all of which the conductor of this evening's performance is responsible.

To make any sort of addition to a work of the Great Masters, cannot without reluctance be attempted by the conscientious musician. It is an ungrateful task, and its expediency, at best, is as doubtful as its success. The attempt in this instance is to be ascribed to the circumstance, that no score or tradition has been handed down conveying adequately that accompaniment which was supplied by the Master himself when leading these performances, and to the fear that this beautiful work, without some approximation to such supplementary accompaniment, might not be fully appreciated in the large concert rooms, and by audiences accustomed to the excessive instrumentation of the present day. O. G.

* From the programme to M. and Mad. Goldschmidt's concert on Wednesday, July 8.

† It should be explained, that, even within our own time, it was the custom at the Ancient Concerts, to place a Grand Piano (of course the body only) immediately over the organ keys, the latter being brought forward some distance from the organ into the orchestra, so that either instrument might be used at the discretion of the person presiding over the performance.

THE OPERAS.

ROYAL ITALIAN OPERA.—*Faust* was repeated for the second time on Saturday, the third on Monday, the fourth on Tuesday, and the fifth last night. Assuredly M. Gounod's opera has obtained a fresh lease of life at its new home in Covent Garden. A great deal of the success of *Faust* at the Royal Italian Opera is due to the magnificence and splendour of the setting. Indeed no work hitherto produced under Mr. Gye's management surpasses *Faust* in the richness and variety of the costumes, the beauty of the scenery and the graphic details of the *mise-en-scene*. We are not yet done with *Faust*. Bye-and-bye, when the time of curiosity is passed and novelty is worn away, a fitter occasion may present itself to discuss at length the merits of the music. Meanwhile, all we have to do is to re-chronicle its almost unparalleled success at Covent Garden. Next week we shall review the musical performance.

Donizetti's sparkling *Don Pasquale*, the best and most genial of his comic operas, was performed on Thursday night before a crowded house, and with unqualified success. There was one serious disappointment—Signor Mario being prevented by "severe indisposition" from assuming the part of Ernesto, in which he has never known a rival; but his place was so well filled by M. Naudin—who won and merited the accustomed encore in the popular serenade, "Com'e gentil," and otherwise sustained the character, both in a musical and dramatic sense, with remarkable spirit and intelligence—that, considering the general excellence of the rest of the performance, with one important exception, the audience were hardly to be compassionated. The Norina of Mademoiselle Adelina Patti was highly and deservedly praised last year, when she essayed the part for the first time; but it is now absolute perfection. Never was an amorous and eccentric old bachelor spell-bound, perplexed, tormented, and ultimately cajoled by a livelier, more mischievous, more fascinating young widow. Every scene in Mademoiselle Patti's performance exhibited passages worthy of admiration. The duet with Dr. Malatesta (inimitably represented by Signor Ronconi—who imparts a certain quaintness to his impersonation of which even Signor Tamburini did not dream)—when Norina is taught by that friendly disciple of Hippocrates how she must comport herself in her approaching meeting with Don Pasquale—was one of the prettiest bits of comedy, accompanied by singing just as animated, neat, and to the purpose, as we have for a long time witnessed. It was a specimen of the Italian school—of which the most renowned models have successively appeared in London—in its highest stage of refinement. Every sentence, every phrase was full of life and meaning; while the by-play was at once original, telling and significant. The subsequent interview with Don Pasquale—where, before her aim is attained and the contract signed, the sly Norina behaves as quietly and demurely as a mouse, till, suddenly, to the dismay of her sexagenarian Benedict, she assumes a wholly opposite demeanour, abashing him with her contemptuous arrogance, and frightening him with her extravagant tastes—was not less racy and genuine. Most admirable of all, however—which shows how entirely Mademoiselle Patti understands the art of dramatic climax—was the duet, "E finita, Don Pasquale." This, the culminating point of Norina's simulated violence and cruelty, was enough to have driven even a more obstinately conceited bachelor than Pasquale fairly out of his wits. Her delivery of the famous phrase:—

"Va a letto, bel Nonno,
"Sia cheto il tuo sonno,
"Per tempo a sveg iarti
"La sposa verrà!"—

was overwhelming in its saucy insolence, and almost calculated to excite pity for the infirm old gentleman, despite his stupid credulity and self-esteem. No wonder that, in sheer despair, he should ejaculate:—

"Divorzio! divorzio!
"Che letto! che sposa!
"Peggior consorzio
"Di questo non v'ha."

The duet in the garden scene—"Tornarmi a dir che m'ami"—was quite as expressive as what we have described was vivacious; and it is but just to add that the unanimous applause it drew down was fairly divided between Mdle. Patti and M. Naudin,

who did his utmost to atone for the absence of Signor Mario. To conclude, in the last scene Mdle. Patti restored the original *finale* of Donizetti ("La moral' di tutto questo"), which she sang in the most piquant and captivating manner, the ornaments being no less in good taste than brilliant and effective. Thus the end was worthy the beginning, and a performance of rare merit rendered complete in all its parts. Signor Ciampi was the Don Pasquale.

To-night the *Don Pasquale* will be repeated with Signor Mario as Ernesto.

HER MAJESTY'S THEATRE.—On Saturday evening Bellini's *Norma* brought forward Signor Geremia Bettini—except Signor Tamberlik, perhaps the best Pollio the stage has witnessed for many years. This gentleman (who was some time ago at the Royal Italian Opera) has a manly and prepossessing appearance, fine voice—a vigorous *tenore robusto*—and complete mastery of his art. His *cavatina* was admirably delivered and greatly applauded; and in every important scene in which Pollio is engaged—whether with Adalgisa, with Norma, or the humbler Flavio—he was thoroughly at home, both as singer and actor exhibiting an irreproachable proficiency. His success was unqualified. The new bass, Signor Bagagiolo (no relation, as a contemporary observes, to the King Bagdemagus of *Morte d'Arthur*) was prevented by indisposition from appearing, and his place was supplied by Signor Bossi. Mdle. Titiens has probably never shone so brightly in any part she has assumed at Her Majesty's Theatre as in that of the Druid Priestess, on the occasion under notice. Her voice was in splendid order, and in the redoubtable "Casta diva" she raised the audience to enthusiasm. The duets with Adalgisa, the duet with Pollio, and above all the highly dramatic trio (with Adalgisa and Pollio) which constitutes the *finale* to the first act, were so many successive triumphs for the great Teutonic songstress, whose Norma must henceforth rank as one of her most magnificent impersonations. We have rarely seen a public more excited than on several occasions during this very remarkable performance. The Adalgisa of the evening was Mdle. Artôt, who might be the best representative of the character on the stage if she would only bear in mind that Adalgisa is not a principal but a subordinate personage, and ought therefore never to be obtruded at the expense of Norma. Bellini, perfectly aware of the distinction, composed his music accordingly; but Mdle. Artôt—thinking, perhaps, more of herself than of the character she was impersonating—treated the audience to sundry vocal displays as unexpected as they were irrelevant. That she otherwise exhibited uncommon talent will be readily credited by those who have heard her in the *Figlia del Reggimento* and *La Traviata*. The opera was followed by a new *ballet-divertissement* entitled *L'Enfant de l'Armée*—expressly got up for Mdle. Pocchini—and to which we may find another opportunity of alluding.

On Monday the performances were for the benefit of Mr. Charles Nugent, who for more than quarter of a century has held the post of superintendent of the Box Office at Her Majesty's Theatre, and during that period, by his urbanity, zeal and gentlemanly bearing, has won the respect alike of the subscribers and the public. It was Mr. Nugent's first appeal, and we are glad to say that the result was all he could have wished. The performances consisted of selections from the *Ballo in Maschera*, with Milles. Titiens and Trebelli, Signors Giuglini, Gassier and Delle-Sedie; the *Barbiere*, compressed into one act, with Mdle. Trebelli, Signors Bettini, Zacchini, Gassier and Fricca; and the last act of the *Figlia del Reggimento*, with Mdle. Artôt. In the last scene Mdle. Pocchini and Signor Fissi, with the *Corps de Ballet*, appeared in a *divertissement*. The house was well filled, and Mr. Nugent was called for in the course of the evening and received with hearty and genuine applause.

Mr. Sims Reeves, who has been engaged expressly to play the part of Sir Huon, in Weber's *Oberon*, made his first appearance on Wednesday night. The part selected for his *début* was that of Edgardo in *Lucia di Lammermoor*. A better choice could hardly have been made. It was as Edgardo—in 1847, when the late M. Jullien opened Drury Lane Theatre as an English Opera—that Mr. Sims Reeves first gained a reputation with the English public as a dramatic vocalist. Since then he has, through assiduous perseverance, backed by singular natural gifts, risen to the highest rank in his profession, and acquired a mastery of so many styles

that he may at this moment be fairly cited as a singer, in varied accomplishments, without a rival. The artist who shines as Mr. Reeves has shone in the great oratorios of Handel, Haydn, Mendelssohn, and Spohr, who sings the "Death of Nelson," or "The Bay of Biscay," as well as the elder Braham, who is thoroughly at home in the chamber music of Mozart, Beethoven, and the other great composers, who imparts an irresistible charm to the humblest English ballad, and who at the same time makes such a figure in the loftier walks of Italian opera as to place him side by side with the most eminent representatives of that particularly attractive school, exhibits a versatility of power, a variety of resources, and a pliability of talent of which but few instances can be cited. It is not, however, our present task to dilate upon the qualifications to which the great English tenor is indebted for his extraordinary popularity, and the esteem in which he is held by musicians. We have merely to record, in a word, the entire success of his performance of Edgardo at Her Majesty's Theatre. His conception of the part was admirable, and his execution of the music faultless. Seldom has an Edgardo appeared entering with more earnestness into every situation, making more of every point, embodying, in short, with more poetical completeness the character of Lucia's chivalrous and romantic lover. To say nothing of the duet with the heroine, in the first act, and the renowned "Fra poco"—delivered with exquisite feeling—in the last, the Contract scene (*finale* to Act II.) was a masterpiece of dramatic singing, the famous "Maledizione" being declaimed with a passionate intensity that brought out all its meaning. The audience were enthusiastic, and recalled Mr. Reeves at the end of every act,—twice, indeed, after the third and last.

Mademoiselle Titiens has, perhaps, never sung the music of Lucia more brilliantly, or acted the part with more genuine truth and sensibility. Her despair, in the scene where Lucia is compelled to confess to Edgardo that she has signed the fatal contract, was most touching, and her execution of the very impressive music in that where the luckless Scottish maiden, overwhelmed with her misfortunes, loses her senses and goes distracted, was as irreproachable in an artistic sense as from a dramatic point of view it was striking. M. Gassier, as the brother of Lucia, materially enhanced the general effect. The performance was altogether a good one.

On Thursday the *Trocatore* was repeated with the "strong" cast to which we have already directed attention, and was followed by the new comic ballet, *L'Enfant de l'Armée*. *Oberon* is postponed until Tuesday.

DR. WYLDE has been elected to the Chair of Professor of Music at Gresham College.

M. GEORGE PFEIFFER, the pianist, who created so favourable a sensation recently at M. Lebon's concert, is now in Paris, but has signified his intention of returning to London next season.

WORCESTER MUSICAL FESTIVAL.—We have already indicated in noticing the arrangements for the Festival of the Three Choirs, to be held in this city in September, the chief features in the performances at the Cathedral. We are now enabled to add the programmes for the evening concerts. These will take place, as usual, at the College Hall, on the evenings of Tuesday, Wednesday, and Thursday, September 8th, 9th, and 10th. They are all of a miscellaneous character; on Tuesday and Wednesday, songs from the new opera of *Faust*, by Gounod, just now exciting a *furor* in London, will be given—one by Mdlle. Titiens, the other by Mr. Sims Reeves. On the first evening will be performed in the first part of the concert a selection from Mozart's *Così fan tutti*, the introductory instrumental piece being also by Mozart—his grand symphony in D (No 2). Only half-a-dozen English pieces will be given on this night. The leading feature in the second evening concert will be Mendelssohn's Cantata, *Walpurgis Night*; numerous *excerpts* from operas follow, interspersed with English ballads, and Meyerbeer's grand march from *Le Prophète* winds up the evening. Beethoven's symphony in F opens the last concert. There is a selection from *William Tell* in the second part; and we notice that on this and other evenings, Madame Sainton Dolby sings some of her favorite ballads. The Misses Phillips sing duets at the first and second concerts; and Miss Done, daughter of the Cathedral organist and conductor of the Worcester Festivals, will make her first appearance at these music meetings on the Thursday evening, when she will play a pianoforte piece, by Mendelssohn.—*Berrow's Worcester Journal*, July 4th, 1863.

EDINBURGH.—On Saturday, July 4th, we had the pleasure of being present, in the New Hall, George Street, at a musical entertainment of a novel as well as interesting description—viz., the performance by Mr. T. M. Mudie of a number of his manuscript compositions previous to their publication. In the programme, the composer states that it has "not been his object to write music difficult of execution, but rather to aim at cultivating a melodic style of musical composition." The great bulk of the music written at the present day for the pianoforte is little else than the accumulation of difficulties that task the powers and try the patience of the player, and which, when mastered, afford no recompense for the toil and trouble expended in their acquirement. Mr. Mudie has been trained in a better and purer school, and his own taste has led him to follow after higher models. The compositions he selected for performance on Saturday were ten in number, widely varying in style and character, but all of them exemplifying the rule he has adopted for his guidance. The compositions which struck us most were No. 2, "Sea-Captain's Song," in which an original and highly characteristic air is played by the left hand, and a florid and artistic accompaniment with the right; No. 3, bearing the modest title of "A Simple Little Tune," but which, in the smoothness and beauty of its melody, as well as in its artistic treatment, reminded us very forcibly of Mozart; No. 5, "Cradle Song," a descriptive piece, which it would be almost impossible to praise too highly. We are no great admirers of quasi-pictorial music in general, and have often found that, even when the composer has indicated what he intended to represent, we have failed to see the appropriateness of the illustration. In this excellent composition of Mr. Mudie's, however, there can be no mistake as to his meaning, or the success with which he has accomplished his design. We have singled out the above for individual mention because they impressed us most, but every piece of the programme gave evidence that Mr. Mudie possesses a vein of genuine melody, a ready invention, and a thorough knowledge of his art. The entire performance lasted about an hour, and afforded unmingled gratification to the select audience assembled to hear it.—*Scotman*, July 6th.

ACCIDENTAL DEATH INSURANCE COMPANY.—The annual report of this company shows very satisfactory progress. The premiums from all sources during the year amount to upwards of 65,776*l.*, against 47,878*l.* in 1861. The claims were 34,579*l.* 4*s.* 7*d.*, giving a total since the commencement of the society of 215,579*l.* The office of managing director has ceased, the duties now being performed by nine members of the Board in rotation, in conjunction with their secretary, Mr. Oram. The business of the company is now carried on at the offices in the Old Jewry. The year having terminated by a large reduction in expenses, and a large increase of premiums from all sources, it is natural to suppose that the company will prosper, and maintain itself in the front of kindred institutions, of which it is the parent.

Advertisements.

MDLLE. LOUISA VAN NOORDEN leaves town, for her provincial tour in the North of England, on the 16th July, and having some dates free, would be happy to accept engagements for Concerts, Oratorios, &c. Address, 115 Great Russell Street, Bloomsbury Square.

MISS MARY W. MCARTY, Pianist and Professor of the Pianoforte (pupil of Madame ARABELLA GODDARD), begs to announce her arrival in town for the season. Her terms for lessons may be obtained at 26 Upper Wimpole Street, Cavendish Square.

MORGEN FENSTERLN—"AT MORNING'S BREAK."—Mdlle. Liebhart will sing Proch's Popular Lied, "At Morning's Break" (Morgen Fensterln), at Mr. and Mrs. Tennant's Concert, at the Marchioness of Downshire's, on Monday.

"DI GIOJA INSOLITA."

MDLLE. ADELINA PATTI will sing STRAKOSCH'S Popular Waltz, "DI GIOJA INSOLITA," in the Lesson Scene of *Il Barbiere di Siviglia*, at the Royal Italian Opera, on the grand extra night, on Monday ext.

MR. G. W. HAMMOND will play his Four New Pianoforte Compositions—"First and Second Romances," "Idyll," and "Slumber Song" (Published by Duncan Davison and Co.); at the Hanover Square Rooms, July 18th.

MR. W. H. HOLMES and **MR. G. W. HAMMOND'S** CONCERT will take place on Saturday, July 18th, at the Hanover Square Rooms.

FRAULEIN LIEBHART—All communications to be made to Mr. Jarrett, Musical and Concert Agent, at Duncan Davison and Co.'s, 244 Regent Street, W.

RANDEGGER'S TRIO, "I NAVIGANTI."—Mdlle Parepa, Mr. Montem Smith, and Mr. Weiss will sing Randegger's Popular Trio, "I Naviganti," at Mr. and Mrs. Tennant's Concert, on Monday.

R. ANDREWS'S CHORAL RESPONDING SENTENCES, for the Morning and Evening Church services, compressed score. Sent post free for 7 stamps. Orders to Andrews's Music Repository, 144 Oxford Street, Manchester.

"GOOD NIGHT, SWEET DREAMS BE THINE."—Mr. Wilby Cooper will sing G. B. Allen's New Serenade, "Good Night, sweet dreams be thine," at Mr. and Mrs. Tennant's Morning Concert, at the Marchioness of Downshire's, on Monday.

"SOFTLY SLEEP, MY PRETTY DARLING."—Miss Julia Elton will sing the Cradle Song, "Softly sleep my pretty darling" (The Aylah's Song, or Indian Lullaby), at Mr. and Mrs. Tennant's Morning Concert, at the Marchioness of Downshire's, on Monday.
Now Ready. With Six Portraits Engraved on Steel. 2 Vols. Demy 8vo. 32s.

S. BLUMNER'S THIRD SOIREE on FRIDAY, the 17th, at Hanover Square Rooms, commencing at Half-past Eight. 5 Pelham Crescent.

HENRY BAUMER'S NEW STRING QUARTET in G minor will be performed by Messrs. CARRODUS, BERNHARDT, BAETENS and PATTET, at the next Matinee of the Pianoforte Quartet Association (16 Grosvenor Street), Thursday, July 16.

OPERATIC ACADEMY.

MR. HOWARD GLOVER, Composer of the Operas "Ruy Blas," "Once too Often," "Aminia," the Cantatas "Tam o' Shanter," "Comala," &c., respectfully announces that he has OPENED AN ACADEMY for the STUDY and PRACTICE of OPERATIC MUSIC. Students, besides private instruction, will have the advantage of practising together, rehearsing occasionally upon the stage of one of our Metropolitan theatres, and when sufficiently advanced of taking part in public performances. They will thus acquire a complete knowledge of all the standard operas with the dialogue, recitatives, concerted pieces, and stage business (so embarrassing to novices), which, as we have no regular provincial opera houses, it would be impossible for them to gain by any other means. The success which attended the Musical and Dramatic Academy, which Mr. Howard Glover instituted in conjunction with his mother, the late celebrated actress, some years ago, affords him reasonable ground for the belief that, with increased experience, he may again be honored with the confidence of the musical world. The study of Oratorios will also form a part of the course of instruction, and the advantages of the school will be open to efficient amateurs as to professional students. Terms 10 guineas per quarter (exclusive of the hire of music), paid in advance. A fee of half-a-guinea charged for trying the voice, and giving professional opinion. There will also be classes for the study of the Italian, French and German languages, a knowledge of which is so important to the musical artist. All applications to be made, in the first instance by letter, addressed to Mr. Howard Glover, at Messrs. Duncan Davison's Music Warehouse, 244 Regent-street.

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